

FRICK ART REFERENCE LIBRARY



3 1072 00020222 8

✓

63

Ref only

A
CATALOGUE
OF
PART I.
OF THE
ETCHINGS, ENGRAVINGS, AND ORIGINAL
DRAWINGS.
OF
CHRISTIAN JOSI, ESQ.
COMPRISING
THE WORKS OF REMBRANDT,
AND
ETCHINGS AND DRAWINGS BY DUTCH MASTERS.

Mr Christie

March 10 1829

THE Catalogue, of which a First and Second Portion only are now presented to the Publick, will contain all the valuable Engravings, Etchings and Drawings, which the late Mr. Josi has bequeathed to his Family, with directions for the disposal of them by Publick Sale. It is accordingly arranged, solely for the object which his Representatives are called upon to accomplish; and that scientific order, which the enlightened Proprietor would have observed, had he designed to illustrate the Collection in which he took so much delight, has been deemed by them unnecessary.

How valuable such a Catalogue would have proved, executed by himself, after the experience of forty years, may be conceived from the materials which he has left behind him for a continuation of the *Peintre Graveur* of Bartsch, which his eldest Son will probably, ere long, prepare for the Press.

The Collection of Etchings by Rembrandt, detailed in the following pages, if it comprise not many articles absolutely *unique*, has what may nevertheless be entitled to that term, as far as it may be applied to condition and brilliancy.

Among the Etchings by other Masters of the Dutch School (all of them in the finest possible

state), are many that will be deemed novelties even by the best informed Collectors, and are not to be found in the National Museum of the Country which gave birth to the Artists who executed them.

The Prints by Hollar comprise Topographical Views and Maps, which were neither known to Vertue, nor appeared in the Towneley Collection; and it is presumed that the present Sale will furnish the means of forming a much more complete Catalogue of this Engraver's Works, than the Publick have hitherto possessed.

The extreme rarity of some, and the uniform brilliant state and preservation of all the Prints in this Collection, mark the intelligence, the indefatigable research, and the nice eye of the late Proprietor.

CATALOGUE, &c.

FIRST DAY'S SALE.

Wednesday, March the 18th, 1829,

At One o'Clock precisely.

MISCELLANEOUS MODERN.

- 5 - { 1 Vivares. York and Lincoln Cathedrals, a pair, and 2 Views of Edinburgh.
2 Le Bas. Six, the Entry of the King of Sweden, and the Rejoicings at Havre de Grace.

HOGARTH.

- 10 - { 3 The Rake's Progress, 8 plates.
4 The Marriage à la Mode, 6 ditto, by Scotin, Ravenet, and Baron.
5 - 5 The Harlot's Progress, 6 plates, before the crosses.
5 - 6 The Industrious and Idle Apprentices, 12 good impressions.
5 - 7 Strolling Actresses, with the cap, and Southwark Fair.
- 12 - 6 8 The Four Times of the Day.
5 . 9 The Modern Midnight Conversation, Gates of Calais, and Sleepy Congregation.
10 . 6 10 Portrait of Wilkes, Ditto of Lord Lovat, and Ditto of Churchill.
5 . 11 The Company of Undertakers, Periwigs, the Two Subscription Tickets, Character and Caricatura, and the Tail Piece.

FOREIGN.

- 6 . 12 Four Domestick and Humourous Scenes, by Troost, and Statute Hall.
7 . 13 Twenty-five, the Seaports of Holland, published by Fouquet.
7 . 14 Twelve Views of Amsterdam, published by Ditto.

7. 15 Twelve Ditto.
 5. 16 Twelve Ditto.
 5. 17 Twelve Ditto.
 5. 18 Fourteen Ditto.
 5. 19 Fifteen Ditto.
 5. 20 Two after Vernet, aqua fortis proofs, a Rocky Landscape and Cattle, by Moreau, Ditto, and Two Arcadian Landscapes, by Benazech, Ditto.
 5. 21 A Review of Troops in the Champ de Mars, Etching, and the Taking of Ockzakow, by Bartsch.
 6. 22 Six Views of the Glaciers in Switzerland, by S. Malgo, after Bellanger, aqua-tinted.
 2. 6. 23 Fall of the Rhine at Lauffen, Two by Gmelin and Comte, and the Fall at Ruffen, by Haldewang.
 5. 24 La Bergere des Alpes, Large Landscape, by Brosse.
 5. 25 Hackert. The View of Persano, Rome, and the Appian Way, and the Amphitheatre at Capua, after Ditto.
 5. 26 Boissieux. A Woody Landscape, after Wynants, Large and Fine Etching, proof before any letters, and a Wood Scene, by Primavesi.
 5. 27 Le Bas, Le Retour à la Ferme, after Berghem, proof before the Arms and Dedication.
 4. 28 Ditto, the same with the Dedication and Arms.
 8. 29 Le Bas, A Depart de Chasse, after Wouvermans, aqua fortis proof, La Chasse à l'Italienne, ditto, and Le Manège, by Major, after Ditto.
 5. 30 Le Bas, Depart de Chasse, and Prise du Heron, after Wouvermans, very rich impressions.
 15. 31 Le Bas, 3me. Fete Flamande, and 4me. Fete, very fine impressions after paintings by Teniers, a pair.

*Shane**Jo**Jo**Moltens**Jo**Tiffin**Mito**Moltens*

REMBRANDT.

PORTRAITS.

5. 32 Portrait of Dr. à Roy, an Eminent Collector, original drawing, with proof of the print by R. Vinkeless, Two Portraits of Rembrandt, by L. Fokke, Two Ditto, by T. Chalon, and One by J. B. G.
 6. 33 A Ditto, by Gole, mezzotinto, proof before the inscription.

*Jo**Port. Museum*

- 1 — — — 34 A Young Man (with the Frizzled Hair), resembling Rembrandt, rare, No. 2, and a Head very much resembling Ditto, well etched and highly finished, No. 3, in the Catalogues of Gersaint and Daulby, both *proofs* before the name.
- 5 — — — 35 A Portrait of Ditto, called the Bird of Prey, of great rarity, No. 4.
- 1 — 10 — 36 A Portrait resembling Ditto, coarsely etched before the plate was cut and reduced to the small size, extremely rare, No. 7.
- 9 — 37 Portrait of Ditto, while young, the *third impression*, the ground still white, except that the hatchings in the left corner are a little more extended, No. 8.
- 1 — 11 — 6 38 Ditto, the *fourth impression*, the back ground mostly covered with strokes, and besides the mark and date as in other impressions, the name of Rembrandt is written at full length on the right at the top, No. 8.
- 2 — 12 — 6 39 A Head resembling Rembrandt, in which the hair differs from the description in Gersaint, No. 9, *scarce*, and a Bust of Ditto, in his Youth, No. 14.
- 16 — 40 A Bust of a Young Man resembling Ditto, *second impression*, No. 18, and Ditto of ditto, in his Youth, *very scarce*, No. 19.
- 2 — 12 — 6 41 A Ditto resembling ditto, *very scarce*, No. 20, and a Ditto, two impressions, No. 21.
- 2 — 7 — 42 Portrait of Rembrandt, one impression *brilliant*, one ditto washed with Indian ink, by Rembrandt, and the reverse, No. 22.
- 2 — 10 — 43 A Ditto with a Drawn Sabre, No. 23, a Portrait of Ditto and his Wife, *very fine impression*, No. 24, and Portrait of Rembrandt in a Mezetin cap, No. 25.
- 2 — 2 — 44 A Fine Portrait of Ditto, *very brilliant impression*.
- 13 — — 45 Portrait of Ditto, Drawing, *second impression*, with the white ruffles, and before the Landscape seen through the window, *very fine and rare*, No. 27.
- 1 — 13 — 46 The *third impression*, with the Landscape and ditto, with some slight variations in the table-cloth, No. 27.
- 6 — 10 — 47 Portrait of Ditto, with a Naked Sabre, oval, with the angles on the sides, a *very rich and brilliant impression*, and extremely scarce, No. 28.

De Clapin

Colaaghi

De Clapin

Hane

Colaaghi

Brit. Museum

Seuer

De Clapin

Sequir

5^o
5^o

De Clapin

5^o

Tiffia

3 — 6 —

2 — —

1 — 15 —

4 — 18 —

2 — 14 —

2 — —

3 — 6 —

1 — 14 —

1 — 11 — 6

2 — 16 —

10 — 15 —

2 — 14 —

6 — 15 —

— 10 —

2 — 11 —

2 — 3 —

48 Ditto, with the Angles cleared away, very fine, No. 28, and a Copy reversed, made at Venice, of the entire original Plate, of which only four impressions are known.

49 A Bust of Ditto, while young; vide Daulby's Catalogue. Supplement No. 1, page 237. Another Bust of Ditto; vide ditto, No. 2. Another Ditto; vide ditto, No. 137, very scarce.

White

Brit. Museum

OLD TESTAMENT SUBJECTS.

50 Adam and Eve, brilliant impression, very rare, No. 29.

51 Abraham entertaining the Three Angels, fine impression with the burr, on India paper, No. 30.

52 Abraham sending away Hagar, No. 31.

53 Abraham with his Son Isaac, No. 32.

54 Abraham sacrificing, very brilliant impression with the burr, on India paper; one impression on white paper, and a reverse, No. 32.

55 Two Prints for a Spanish Book, viz.; Jacob's Ladder, first impression, and David and Goliath, No. 34.

56 Jacob lamenting the supposed Death of Joseph, fine impression, No. 35, and Joseph and Potiphar's Wife, No. 36 ditto.

57 Joseph telling his Dream, *first impression*, with the light Turban and Curtain. Ditto, the ordinary impression, No. 37.

58 Gideon's Sacrifice, (*ascribed by Mr. Josi to F. Bol.*) No. 38.

59 The triumphal Entry of Mordecai, *a superb impression with the burr*, from the Collection of the BURGOMASTER SIX, No. 39.

60 David on his Knees, No. 40. Tobit groping his way, fine, No. 41. The Angel ascending from Tobit and his Family, No. 42.

Shirley

Sequin

Molteno

De Claupin

Colaaghi

Jo

Sequin

Colaaghi

Jo

Sequin

Molteno

NEW TESTAMENT SUBJECTS.

61 The Angel appearing to the Shepherds, a very clear and fine impression, No. 43.

62 The Nativity, two impressions, No. 44.

63 A Ditto, a Night Piece, with and without the planks, *first and third impressions*.

64 The Circumcision, the little Ditto, very fine. Ditto, the large upright. (Beerendrekt exc.) No. 48.

Jo

Sequin

White

White

- 4-4-
 1-7-
 1-15-
 2--
 1-7-
 -14-
 2-5-
 35-14-
 1-17-
 1-13-
 1--
 -17-
 1--
 1-11-6
 5-7-6
 -18-
 1-6-
 2-5-
 1-10-
 1-18-
 -14-
- 65 The Presentation in the Temple, *first impression*, before the calotte on the head of Simeon, No 49.
 66 Ditto, the second impression, with the calotte, No. 49.
 67 The Presentation, in the dark manner, very scarce, No. 50, The Presentation with the Angel, No. 51, remarkably fine, and clear.
 68 The little Flight into Egypt, *from the Collection of Marcus*, rich and beautiful impression, No. 52.
 69 The Flight into Egypt, Night Piece, two of the first impressions, with some difference.
 70 One other Ditto, the ordinary impression, No. 53, and the Flight into Egypt, No. 55.
 71 The Return from Egypt, first impression with the burr, very rich and fine, No. 54.
 72 THE FLIGHT INTO EGYPT, in the style of Elsheimer, *first impression*. The Madonna, wholly in the demi tint, on vellum, very scarce, UNIQUE, No. 56.
 73 Ditto, with variations, No. 56.
 74 The Reposo by Night, three second impressions, fine, with variations, No. 57.
 75 St. Peter, with variations, very fine impression, No. 58.
 76 A Tracing of the Reposo in Egypt, supposed unique, in Burgomaster Six's Collection, and afterwards in the possession of Houbraken, No. 59, and the Madonna and Child in the Clouds, No. 60.
 77 The Holy Family, No. 61. Another Ditto, No. 62.
 78 Christ among the Doctors, No. 63. Ditto, a larger sketch, fine, with the burr, No. 64. The same Subject, upright, No. 65.
 79 The little La Tombe, SUPERB IMPRESSION with the burr, very rare, No. 66.
 80 Ditto, fine impression, and the reverse.
 81 The Tribute to Cæsar, very fine, No. 67.
 82 Christ driving the buyers and sellers out of the Temple, first impression, No. 69.
 83 The Return of the Prodigal Son, No. 70.
 84 Christ and the Woman of Samaria, extra fine, No. 71.
 85 Ditto, another impression, No. 71, and the upright Plate of Ditto, No. 72.

Haar
Moltens

White

Moltens

Sequir

Hastings

White

Ward

Sequir

Jo

Colaschi

Sequir
Jo

Moltens

Sequir
Moltens
Sequir

Moltens
Jo

Jo
White

10-15-

2-6-

27-6-

-13-

-5-

1-8-

7-5-

1-17-
1-11-

9- -

23-2-

11-15-

2-13-

86 The large Resurrection of Lazarus, No. 74, *first impression*, with the head uncovered, and with the head in the distance uncovered, as noticed by Bartsch.

87 Another impression of Ditto, from the Collection of Barnard, with the burr, and the small Resurrection of Lazarus, No. 73.

88 Christ healing the Sick, commonly called THE HUNDRED GUILDER PRINT, A MOST BRILLIANT IMPRESSION, ON INDIA PAPER, with the burr, very rare, *the finest impression possible*, No. 75.

89 Ditto, the last state of the Plate, before it was restored. Ditto, Captain Baillie's restored Print of the Same, on India paper.

90 The Four Pieces into which this Plate has since been cut, the middle Piece twice, with variations.

91 Christ healing the Sick, very scarce, No. 76.

92 The good Samaritan, the Horse with the white tail, very fine and rare, No. 77.

93 Ditto, with the Horse's tail shaded, No. 77.

94 Christ in the Garden; one a first impression, and remarkably fine, the other a reverse, No. 78.

95 CHRIST BEFORE PILATE, with the group of Figures in front, and the upper part of the building on the right not shaded, very scarce, *with the burr*, fine impression, No. 79.

96 THE THREE CROSSES, *first impression* of the first Plate before the name, and date, and without the cross hatchings on the foreground, on vellum, very rare, almost unique. No. 80.

97 Ditto, the second impression, having the name, and date, and the cross hatchings on the fore ground, almost unique.

98 Ditto, the third state, or first impression of the second plate, the earliest without name or date.

Shane

Hastings

Colnaghi

Seignier

J^sJ^s

Molteno

Colnaghi

Molteno

J^s

Ward

Shane

Seignier

Note by Mr. Josi.

* * Mr. Daulby in following the Catalogue of Gersaint, has committed an error in stating that this last impression is from another plate. Every close observer will perceive, that this impression though so

much altered, is from the same plate, as the marks of the former figures are yet visible in this impression.

- 3 4
5
4 12
10 5
1 6
1 5
3 3
1 10
1 1
2 12 6
1 11 6
10
1
7 7
1 6
1 3
2 10
- 99 Christ between the two Thieves, oval, fine, No. 81; and the little Crucifixion, very fine, No. 82.
100 THE GREAT ECCE HOMO, a very fine *first impression*, before the shadow on the face of the Man bending forward, No. 83.
101 Ditto, the ordinary impression, very fine.
102 The Descent from the Cross, a brilliant second impression, before the address, No. 84.
103 The Descent from the Cross, little more than an outline, No. 85. Another of Ditto, Night Scene, second impression, No. 86.
104 The Burial of Christ, No. 87. Another of Ditto.
105 Christ and the Disciples at Emmaus, *first impression*, with the Hat imperfectly made out, and before the rays were completed, upon India paper, No. 90.
106 Ditto, fine impression with the burr, second state. Another Ditto, third state.
107 The same subject, smaller, No. 91. The Decollation of St. John the Baptist, No. 92.
108 Another of the Decollation, *first impression with the steps*, very rare, No. 93.
109 Peter and John at the beautiful gate of the Temple, very fine, with the ground slightly worked, and shaded, No. 94.
110 Ditto, with a variation in the front ground.
111 The Baptism of the Eunuch, fine, No. 95.
112 The Death of the Virgin, *the first impression*, with the back of the elbow chair slightly worked, *very rare*, No. 97.
113 Ditto, the second impression, and another the ordinary impression.
114 The Martyrdom of St. Stephen, No. 98.
115 The Portfolio with leaves, which contained the preceding Prints, by Rembrandt, strongly bound in russia leather, with gilt leaves.

Colaaghi

Rudge
Newton

De Claupin

Colaaghi
SequierColaaghi
MoltensColaaghi
doMoltens
Tiffin
Rastings

White

Thwaite
Moltens

Sequier

PIOUS SUBJECTS.

- 116 A tracing of the large St. Jerome, almost unique, No. 99.
117 St. Jerome sitting at the foot of a tree, very fine, No. 100,
and St. Jerome kneeling, arched top, ditto, No. 101.
118 St. Jerome sitting before the trunk of an old tree, No. 102.
119 St. Jerome kneeling, No. 103, _____
120 The large St. Jerome, with the burr, very fine, No. 105. _____
121 St. Jerome in the dark chamber, No. 106. _____
122 The Hour of Death, No. 108. A Youth surprised by
Death, very scarce, No. 109.
123 A Man meditating, No. 110.

Rudge
Hollens

Hustling
Colnaghi
Lequin
Colnaghi
Securist
Colnaghi

DRAWINGS BY ANCIENT AND MODERN
DUTCH MASTERS.

- 124 VAN DALENS. A Woody Landscape, with Water, Cattle and Figures, an elaborate Drawing in water colors.
- 125 DITTO. A View on the Rhine, the Companion, ditto.
- 126 I. DE BEYER. A View on the Canal, at the entrance to the City of Delft, an elaborate, and very delicately tinted Drawing.
- 127 E. VAN DRIELST. A Woody Scene with Cottages, Water and Figures, in the manner of Hobbema, tinted.
- 128 HARDENBERG. A View in the Town of Rhenen, in the manner of Van der Heyden, tinted, and an Engraving from ditto.
- 129 DITTO. A perspective View on a Canal near Utrecht, tinted with very pleasing effect.
- 130 DE BEYER. A View in the Town of Utrecht, a very highly and delicately finished tinted Drawing.
- 131 M. HONDEKOETER. View of a Village, slightly tinted.
- 132 DE BEYER. A View on a Canal near Utrecht, tinted Drawing.
- 133 BREEMBERG. Ægyptian Ruins, with a Caravan setting out, tinted.
- 134 VAN VLIET. Interior of a Church, with Figures.
- 135 BORESUM. A Village with Water, and a Windmill, tinted with bold effect.

Shirley
Ls

20

20

L. Fin.

Case

Thirley
Tosil

Shirley

11

Money
Mottens

- 19 — 136 V. BATTUM. A View of a City on the Rhine, with a Stag Hunt in the front ground, tinted.
- 5 — 137 ANDRIESEN. A Landscape with Figures, near the Bank of a River, delicately tinted.
- 3 — 138 A. EVERDINGEN. A small Landscape, View in the environs of a Sea Port in Holland, tinted.
- 11 — 139 WATERLOO. A pair of Landscapes with Wood and Water, tinted.
- 1 — 12 — 140 LAMMERS. A View exhibiting the perspective of a Canal and Buildings, without the Gates of Amsterdam, delicately tinted.
- 5 . 141 VAN BATTUM. The Adoration of the Magi, tinted, and highly finished.
- 3 . 142 VAN BATTUM. A Groom with three Horses watering, tinted.
- 7 . 143 VAN DER VINNE. A Camp Scene, tinted drawing on vellum, very delicately finished.
- 5 . 144 DITTO. A Stag Hunt, the Companion.
- 8 . 6 145 WESTENBURG. A Study of Trees from Nature, tinted.
- 3 . 146 PFEIFFER. A River Scene by Fire Light, in the manner of V. der Neer.
- 7 . 147 V. DRIELST. A Cottage Scene and Woody Landscape, tinted.
- 9 . 148 ——— A Camp Scene, colored drawing, after Wou-
vermans.

Colaaghi

Shirley

Ditto

Ditto

Money.

Shirley

Ditto

Ditto

Ditto

Ditto

Shirley

Ditto

Ditto

End of the First Day's Sale.

SECOND DAY'S SALE.

Thursday, March the 19th, 1829.

ETCHINGS BY FOREIGN MASTERS.

- | | | |
|----------|--|-------------|
| — 10 — | 1 I. de Rosa, (Roos of Vienna.) Animals and Landscapes, premiere suite de 6 pieces, proofs before the Numbers. | Newton |
| — 10 — | 2 J. C. Dietsch. Four large and Twelve small upright Landscapes and Figures. | White |
| — 5 — | 3 Ditto. Six Original large Landscapes, and Four Landscapes with Buildings and Figures, J. H. Muntz. | White |
| — 5 — | 4 Carl Weisbrod. Two large Landscapes, after A. V. de Velde, and Two small of Cattle, after P. Potter. | White |
| — 8 — | 5 Le Veau. Four small and One large Landscape, and Six small square Ditto, of Roman Buildings and Scenery, by J. Mechau. | Newton |
| — 5 — | 6 G. F. Rugendas. Six of Horses and Figures. | White |
| — 10 — 6 | 7 A. Flamen. Livre d'Oyseaux, 7 plates, and Dietsch, Two small Landscapes. | Holtens |
| — 5 — 6 | 8 A. Flamen. Troisieme partie de Poissons de Mer, 12 plates. | White |
| — 10 — | 9 Israel Silvestre. Four Views of French Palaces. | Tiffin |
| — 12 — | 10 H. Mauperché. A rich Landscape with a Reposo, and Six small Landscapes. | Smith |
| — 10 — | 11 Chedel. Two of Battles, and V. der Meulen, Eight small of Campaigns of Louis XIV. | White |
| — 7 — } | 12 Stephanus della Bella. Jacob's Journey, a large upright Landscape, with Horsemen. Three square Views at Rome, and the large Vase in the Garden of the Villa Medici. | Hastings |
| | 13 J. Callot. A Bishop Preaching, fine proof, and Four of Travelling Beggars, fine impressions. | White |
| — 6 — 6 | 14 Gueroult Dupas. Six Petits Batimens de l'Ocean, 1709. | Hastings |
| — 12 — | 15 Boissieux. 10 suite de dix Paysages, with broad margins. | White |
| 1 — | 16 Ditto. A duplicate of No. 10, of the preceding set, One large, One upright. A pair of River Scenes. A Woody Landscape, (chiefly proofs,) and the Ponte Lucano, Ditto. | De Clouston |

- 9- 17 De Non. A group of three Lions, after M. S. Quadal, rich impression, and Four other groups of Dead Game. *Isis*
- 2- 12- 6 18 R. Patel. A Landscape. Le Pautre, Ruins, and Schultz, One of Birds, a proof. *Woodburn*

SEBASTIAN LE CLERC.

- 7- 19 Four, the small Battles of Alexander, after C. Le Brun, and the Large Entry into Babylon, after Ditto. *White*
- 5- 20 Two, the Academy of Arts and Sciences, first proof, with the small shadow, and Ditto, with the large shadow, and Four smaller, the History of Psyche. *Imedley*
- 5- 21 Five, Esther and Ahazuerus, Virgin, Child, and Angels bringing Fruit and Flowers. Christ feeding the Multitude, Tobias, and Elias. *White*
- 5- 22 The Virgin and Child in a Landscape, with the Allegory of the Good Shepherd, proof before the letters, and Ditto with the letters. *Hastings*
- 5- 23 The Hall of the Gobelins' Hotel, at Paris, and the Fort of Mont Melian, and the Fête at the Hotel Royal des Gobelins, in Honour of Le Brun, the Painter. *Smith*
- 10- 6 24 The Apotheosis of Isis, FIRST IMPRESSION, with the dancers, and before the Arms. Ditto, the Second, with the Priest's Offering, and with the Arms, but before the Address. Ditto, with the Address. *Hastings*

REMBRANDT.

FANCY PIECES.

- 2- 5- 25 The Four Hunting Pieces, scarce and fine, No. 113. *Colnaghi*
- 1- 1- 26 The Three Oriental Figures, first impression, No. 114, and the Blind Bag-piper, No. 115. *Molteni*
- 6- 12- 6 27 The Spanish Gipsy, extremely rare, very rich impression, with the burr, No. 116. *Rudge*
- 1- 10- 28 The Rat-killer, a very fine impression, No. 117. *White*
- 1- 12- 29 The Goldsmith, a brilliant impression on India paper, with the burr, No. 119. *Sarrent*
- 19- 30 The Pancake Woman, No. 120. *Colnaghi*
- 1- 8- 31 A Jew's Synagogue, fine impression, No. 122. *Molteni*

9- 15- *The Pharos*

- 13 *Star of the Kings*

Tiffin

White

- 11-15-
 5-18-
 1-7-6
 1-13-
 1-14-
 1-14-
 1-2-
 3-13-6
 1-15-
 1-8-
 1-17-
 1-6-
 1-10-
 1-1-
 2-2-
 1-3-
 1-15-
- 32 Fortune, an Allegorical Piece, No. 123.
 33 The Marriage of Jason and Creusa, a superb first impression before the Crown on Juno's Head, on India paper, with broad margin, No. 124.
 34 The third impression of the same, with the verses.
 35 The Corn-cutter, very rare, No. 125.
 36 The School Master, No. 126, and the Mountebank, No. 127.
 37 The Draughtsman, No. 128. Peasants Travelling, No. 129, and the Jew with the high cap, No. 131.
 38 The Old Man with a Boy, No. 132, and a very spirited pen Drawing, by R. Nieuwenhuizen, from the very rare print of the Onion Woman.
 39 The Peasant with his hands behind him, No. 134, and a Man playing at Cards, No. 135.
 40 The Old Man with a short beard and a stick, scarce, No. 136.
 41 The Blind Fiddler, No. 137, first impression, and second Ditto, of the same, more finished
 42 The Man on Horseback, No. 138. The Polander, No. 139, and Another Ditto, No. 140.
 43 An Old Man seen from behind, No. 141, and the Two travelling Peasants, No. 142. The Old Man without a beard, No. 143, third impression.
 44 An Old Man with a bushy beard, No. 144, and the Persian, remarkably fine, No. 145.
 45 The Astrologer, No. 147, fine impression.
 46 The Skater, No. 151, a little print of extreme rarity.
 47 The Hog, very fine impression, with the burr, very rare, No. 152.
 48 The little Dog sleeping, original impression, extremely rare, No. 153.
 49 The Shell, very fine and rare, No. 154.

BEGGARS.

- 1-13-
 1-18-
- 50 A Beggar standing, spiritedly etched, No. 155. A Ditto, a Profile in a Cap, No. 156, and a Ditto, Two Beggars, a Man and a Woman conversing, No. 157.
 51 Two Beggars coming from behind a bank, first impression, (from Daulby's Collection,) very fine, and Copy of the same, No. 158.

Colnaghi

 Molteni
 Hastings
 Brit. Museum
 Colnaghi
 50

Squier

 Colnaghi
 Brit. Museum
 Squier

Colnaghi

Brit. Museum

 White
 Squier
 Colnaghi

Carlyon

 Woodhouse
 Colnaghi

50

50

- 9-2-6 52 The Beggar in the manner of Callot, first impression, with the high Cap, and before the shadow on the left leg, No. 159.
- 2-6- 53 A Beggar in a slashed Cloak, second impression, very rare, No. 160. A Beggar Woman, in Callot's manner. No. 161.
- 2-3- 54 A Beggar Woman asking Alms, 164. The ragged Mariner, with his Hands behind him, No. 166, fine impression, and a Beggar warming his Hands over a chafing-dish, 167.
- 1-14- 55 A Beggar with his Mouth open, No. 168, first and second impressions.
- 4-8- 56 A Beggar at the Door of a House, No. 170, rich impression with the burr.
- 19- 57 A Beggar and its Companion, in two Pieces, No. 171.
- 14- 58 A Beggar with a wooden Leg, second impression. No. 172.

*Brit. Museum**do**Lequier**do**Serjeant**Lequier**de Claapier*

FREE SUBJECTS.

- 11-10- 59 Ledikant, or the French Bed, No. 178, very rare, on India paper.
- 1-11-6 60 The Friar in the Straw. No. 179, on India paper, very rare,
- 1-1- 61 The Flute Player, No. 180.
- 1-10- 62 The Shepherds in the Wood, very rare, No. 181.
- 5- 63 A Man making Water, No. 182.

*Serjeant**do**Hastings**Mollenho**White*

ACADEMICAL SUBJECTS.

- 1-0- 64 A Painter drawing after a Model, No. 184.
- 1-10- 65 An Academical Figure of a Man, called in Holland the Prodigious Son, No. 185, very fine.
- 1-10- 66 The Go-cart, No. 186, and reverse of Ditto.
- 2-5- 67 The Bathers, No. 187. A Man sitting on the ground, No. 188.
- 4-8- 68 The Woman sitting before a Dutch Stove, No. 189, third impression with the Cap, and without the Key in the Stove.

*Colaaghi**do**Carlyon**Lequier**Colaaghi*

- 2 — — 69 Ditto, the sixth impression, (Daulby's third) without the Cap, and with the Key, very fine.
- 3 — 12 — 70 A naked Woman, No. 190, fine impression, with the high bandage, very scarce.
- 2 — 7 — 71 A Woman preparing to dress after bathing, No. 191, first impression, with the high bandage, very fine, on India paper.
- 1 — 13 — 72 A Woman with her Feet in the Water after bathing, No. 192, very fine.
- 2 — 10 — 6 73 A Woman bathing near the foot of a large Tree, No. 193.
- 2 — 5 — 74 The Woman with an Arrow, No. 194, a brilliant impression with the burr, very rare.
- 5 — 5 — 75 A Woman sleeping, and a Satyr, No. 195, first impression, brilliant, on India paper, with the burr, before the inscription at top.
- 1 — 1 — 76 Another Print of the same Subject, fine, No. 196; smaller Subject than the preceding.
- 12 — 77 A naked Woman, seen from behind, No. 197, two very fine and early impressions; one on India paper.

Sequier
Sequier
Brit Museum

Do

Do

Colnaghi

Do

Brit Museum

Sequier

LANDSCAPES.

- 1 — — 78 A Landscape, with a House and a large Tree by it, No. 199, very rare.
- 10 — — 79 Six's Bridge, No. 200, very scarce, and fine impression with the burr, with broad margin.
- 2 — 10 — 80 View of Omval, near Amsterdam, No. 201.
- 2 — 7 — 81 A View of Amsterdam, No. 202, fine impression with the burr, scarce.
- 9 — — 82 The Sportsman, No. 203, fine impression with the burr.
- 12 — — 83 THE THREE TREES. No. 204, MOST BRILLIANT IMPRESSION.
- 5 — — 84 The Peasant carrying the Milk-Pails, No. 205, very fine impression with the burr.
- 10 — 85 The Coach Landscape, No. 207, a tinted Drawing from the celebrated original Etching.
- 4 — 14 — 6 86 A Village near a high road, arched top, No. 209, very fine, before the cross hatching on the barn.
- 7 — — 87 Ditto, with the cross hatchings, No. 209.

Colnaghi
De Clerck
Colnaghi
Sequier
Stiffin
Sequier
Sequier
Moltens
Rodon
Sequier

- 6-10- 88 A Village with a square tower, arched top, No. 210, brilliant impression, and another of the Same.
- 1- 89 The Farm-House and Barn, No. 211, very fine.
- 1-11-6 90 The Shepherd, No. 212.
- 7-15- 91 A Landscape, of an irregular form, No. 213, fine impression with the burr; from Six's Collection.
- 7-10- 92 A Landscape with a Vista, No. 214, with the burr.
- 5- 93 A Landscape with the Tower *not pointed*, No. 215, very fine.
- 4-4- 94 An arched Landscape, with Cattle, No. 216, fine impression with the burr.
- 6-15- 95 A large Landscape, with a Cottage and a Dutch Barn, No. 217, exceedingly fine impression.
- 2-2- 96 An arched Landscape, with an Obelisk, No. 218, fine impression with the burr.
- 3-3- 97 A Village with a Canal, No. 219, very fine.
- 1-10- 98 A large Landscape, with a Mill-Sail seen above a Cottage, No. 222.
- 14- 99 A Landscape, with a Bridge across a Canal, (*improperly called a Grotto with a Brook*,) No. 223, first impression, with a Boat seen under the Bridge, extremely rare.
- 13- 100 Ditto, the second impression, the Boat scratched out.
- 13-5- 101 A Cottage with white pales, No. 224, *first impression*, the Dyke in the distance white.
- 3-3- 102 A Ditto, second impression, the Dyke shaded.
- 6- 103 Rembrandt's Father's Mill, No. 225, fine.
- 5-10- 104 The Goldweigher's Field, No. 226, fine impression with the burr.
- 5-18- 105 Two small Landscapes of the same size, No. 227, fine impressions with the burr.
- 2-2- 106 A Landscape, with the Cow drinking, No. 228, with the burr.
- 1-3- 107 A Landscape with a Canal, (Daulby's Supp. 13-84,) very fine.
- 19- 108 A Landscape, with a View of Amsterdam, (Daulby's Supplement, p. 336, No. 3,) very fine, on India paper, extremely rare.
- 10-10- 109 The Hay Waggon, (Daulby's Supp. 17-89,) on India paper, very rare.

De Claapin
Colaaschi
Jo

Moltens
De Claapin

Colaaschi

Reynolds

Seymour

Colaaschi
Moltens

White

Reynolds

Colaaschi

De Claapin

Moltens
Seymour

Colaaschi

Reynolds

White

Rudge

Phane

Brit. Museum

1-3-

- 110 Three tracings of very rare Landscapes, from M. Van Leyden's Collection, at present in the Royal Museum Amsterdam.

Brit Museum

2-17-

- 111 The Portfolio, with leaves, which contained the preceding Lots of Rembrandt's Etchings, strongly bound in russia leather, and gilt.

Seignier

A. SCHOUMAN.

(Born in 1710.)

-5-

- 112 Two Portraits of Schouman, one an Etching, and one Mezzotinto, by Andelly, Ten of Animal's Heads, Two Busts of Men, Ovals, and a Man Smoking, colored.

Colanphe

CHARLES PHILLIPS.

(Born in 1765.)

-5-

- 113 A Woman's Head, Four Landscapes, Ten Ditto, with variations, Three Views of Castles, and Three of Figures.

White

WYBRAND HENDRIX.

(Born in 1744.)

-3-

- 114 An Etching, the only one this Artist ever made. And One by Jacob de Wit, born in 1764.

PIETER LYONET.

(Born in 1707.)

-3-6

- 115 Four of Busts, and Three of Butterflies.

Shirley

J. P. C. HAAG.

(Born in 1737.)

-5-

- 116 A Horse, in Aquatinta, and a Litter of Dogs, the only work of this Artist.

JAC. JANSEN.

(Born in 1729.)

White

- 117 Jansen's Portrait, first proof, with the Hat on, and second Ditto, with the Hat off, and Three Half Length Portraits of a Young Man Sitting, different proofs.

- 7 — 6 118 A Cow grazing, and a Ditto lying near a Hedge, two first proofs before the Sky, and two finished proofs, and Four Upright Landscapes and Cattle, first proofs before, and with the Sky.
 — 4 — 6 119 Two Long Landscapes, one before, and one with the Sky, and an Upright Landscape.
 — 5 — 120 Two Large Square Landscapes of Summer and Winter, first etchings unfinished, Two ditto more finished, Two ditto finished.
 — 10 — 6 121 Fifteen Small Long Landscapes, with Cattle, more and less finished.
 — 12 — 6 122 Four Upright Ditto, and Eight Long Ditto, larger.
 — 5 — 123 A Proof of the foregoing, and Six Goat's Heads, a Proof of the last, with two Heads taken out, Two Mules and a Cow, and Two Proofs of Ditto.
 — 5 — 6 124 Three Different proofs of an Upright Landscape, and Eight Small Landscapes and Cattle, different proofs.
 — 3 — 6 125 Two Upright Ditto, Two Small Ditto, and a Cow's Head, and Two Landscapes, with Cattle lying down.
 — 12 — 126 The Twelve Months, thirty-three plates, all different proofs, with variations.

*Isid. Sav**Do**Shirley**White
Isid. Sav**Shirley**White**Do**Do*

CHRISTIAN JOHN JANSON,

(Born in 1763.)

- 4 — 6 127 A Bull and two Cows. three different proofs, A Cow standing, Six Small Landscapes, and a Water Mill, three different proofs.
 — 3 — 6 128 Two Small Upright Winter Scenes, Two Landscapes, different proofs, a Small Upright Landscape, and a Rencontre in a Landscape.
 — 5 — 129 Eight Studies of Heads, &c. A Woman at a Window, three different proofs, a Woman Reading, two different proofs, and Two of a Tabagie of Boors Regaling, after C. Chalon.
 — 3 — 130 Twelve Upright and Four Square of Women and Children, different proofs, after Ditto, and Two of a Farm Yard, with Figures, after Ditto.
 — 4 — 6 131 Three Upright Exteriors and Figures, a Larger Ditto, (five different proofs,) after Ditto, and a Larger, (four different proofs.)

*Do**Do**Do**Do**Do*

PETER JANSEN,

(Born in 1768.)

- 8 — 6 132 Ten of Goat's Heads and Dogs, proofs with variations,
Five Small Landscapes, with Cattle, Ditto, and Fifteen
of Dogs, Calves, and Cows. *Iosi*
- 7 — 133 The Complete Works of H. G. de Marée, Sixteen Subjects
of Animals, Landscapes, and Figures, including variations. *White*
- 13 — 134 The Complete Work of Louis Barnard Coclers, fifty-nine
subjects, proofs, and variations. *So*
- 12 — 135 The Complete Work of J. R. Collitzi, seventeen, including
the Portrait of the Artist, by Coclers. *Colaugh*

DRAWINGS BY ANCIENT AND MODERN
DUTCH MASTERS.

- 2 — 136 CRABATTIE. A View of Tivoli, Indian ink and bistre. *Shirley*
- 2 — 137 WATERLOO. A Wood Scene, a bold study. *Thomas*
- 8 — 138 GRIFFIER. A View on the Rhine, with a Village Fête in
the front ground. *Moltens*
- 11 — 139 WATERLOO. A Wood Scene, on blue paper. *Shirley*
- 2 — 140 GLAUBER. A bold Wood Scene, with a Streamlet, bistre
and pen drawing. *So*
- 8 — { 141 L. ASSELYN. Ruins, in Indian ink and bistre.
142 GLAUBER. A Landscape, pen and bistre. *Moltens*
- 10 — 143 A. V. OSTADE. View of a Church and Village in Holland,
small. *Legge*
- 15 — { 144 ESAIAS VAN DE VELDE. A Landscape, pen and Indian ink.
145 V. DER CABEL. A Mountainous Landscape, with Figures,
in Indian ink, on blue paper. *Iosi*
- 5 — { 146 W. V. DER VELDE. Two Sketches in Indian ink, Views of
the Dutch Fleet. *Shirley*
- 4 — 147 P. G. WESTENBURG. A View of the Town of Rhenen, in
Guelderland, 1812, chalk washed with Indian ink. *So*
- 8 — 6 148 HANSEN. A Pair of Views of Warmond and the Ruined
Church, washed, touched with great spirit. *Shirley*
- 8 — 6 149 VAN GOOL. A Farm Yard by a River Scene, with Cows
Milking, Indian ink and bistre. *So*
- 8 — 6 150 DITTO. The Companion, Drawing. *So*

- 151 J. RAUSNER. A Landscape with a Village, Forest Scene, and Waterfall, in Sepia, on blue paper.
- 152 DITTO. A Ditto, a River Scene.
- 153 GRAND JEAN AND TERSTECY. A Pair of Arcadian Landscapes with Figures, in elegant and classic taste, in Indian ink and bistre.
- 154 TONGERING. A View in Blumendal, with Figures, in Indian ink, on blue paper.
- 155 WESTENBURG. View of the Haarlem Gate of Amsterdam, a free sketch in bistre.
- 156 DALENS. A Village View, pen and Indian ink.
- 157 MEYERING. A Landscape, Forest Scene, pen and bistre.
- 158 LA TOMBE. A Village Scene and Landscape, pen and bistre.
- 159 LA FARGUE. A Dairy Farm in Holland, in the manner of Cuyp, in chalk and Indian ink.
- 160 DE BEYER. A View in the City of Mentz, with the Cathedral, in Indian ink. And an Architectural Design. Interior of a Palace, by J. Blicck, 1667. See MS. note by the Artist.

End of the Second Day's Sale.

Shirley
go

Ditto

Sosi

Ditto

Shirley

Ditto

THIRD DAY'S SALE.

Friday, March the 20th, 1829.

MODERN DUTCH ETCHINGS.

1. 4. 1 Portrait of W. T. Block, Master Shipwright, etched by William the Vth. Prince of Orange, on India paper.
2. 6 2 Two Different Views of the King and Queen of Bohemia on the Ice, after H. Van Avercamp, and Two River Scenes after Ditto.
2. 6 3 A Pair of Large River Scenes, and a Pair of Smaller Ditto, after Ditto, proofs.

Imedley

P. VAN OSS.

1. 2. 4 Three Upright Landscapes, after Potter, Berghem, and Ruysdael.
7. 5. 5 Six of Cattle from his own designs.
5. 6. 6 Nine Ditto Smaller.

*Shane
White
Ditto*

JACOB CATS.

3. 6 7 The Twelve Months, with the Title Page, by De Wit, first proofs, after J. Cats.
3. 6 { 8 Summer and Winter, by Ditto, proof, after Ditto.
- 9 Two Views of Amsterdam, and Six Small Landscapes, one duplicate, after Ditto.
5. 6 { 10 Two Views of the Abbey of Raynsberg, after Cats, by Bender Visscher, after Ditto.

BARENT VAN DER THIER.

- 11 A Pair of Landscapes, etched by himself, from his own designs, proofs.

E. VAN DRIELST.

5. 6 12 Five Landscapes after Schwegman, proofs.
- 13 Four Upright Ditto, after Ditto, proofs.

FOCK.

3. 6 14 Twelve Small Upright Landscapes, by Fock, from his own designs.

White

- 4- 6 15 A Set of Seven Landscapes, ditto.
 -4- 6 16 A Set of Seven Ditto Smaller, ditto.
 -7- 17 A Set of Six Larger ditto, proofs, ditto.

White
 L^o
 L^o

L. BRASSER.

- 3- { 18 One Large, and Four Small River Scenes, after Van Goyen,
 and One after Molyn.
 19 Two Views of the Battle off the Doggerbank, one a proof
 before the plate was cut, and one of the cut plate, and
 Two Sea Fights, one a proof.

May

A. VAN DER HAAR.

- 2- 6 20 Thirteen Woody Landscapes.
 -4- 6 21 Thirteen Ditto.

White
 L^o

MILANTZ.

- 4- 6 22 Eight Woody Landscapes.

L^o

H. VAN DRILHINGE.

- 5- 23 A Set of Six Landscapes.

L^o

L. VAN OVERBEEK.

- 7- 24 Two Large and Six Upright Landscapes.

L^o

GRAVE.

- 4- 25 Two Views on the River Geyn, proofs before the letters, and
 Two Ditto with letters.

L^o

H. SPELLMAN.

- 6- 26 A Set of Eleven Views round Haarlem.
 -3- 27 Two Large and Eight Small Landscapes, by ditto.

May
 White

VAN DER HAAR.

- 5- { 28 Eight Small Landscapes after Coopse and Van Goyen, and
 three after Ruysdael.
 29 A Square Skirmish of Cavalry, very scarce.

L^o

D. LANGEN DYCK.

H. KOBEL.

— 12 —

30 His Etchings in twenty-four pieces.

GERRIT GROENEWEGEN.

— 7 —
— 11 —

31 A Set of Twelve of Shipping.

J. T. Smith

32 A Set of Twelve Ditto Upright,

33 A Set of Twelve Ditto.

— 6 — 6

34 A Set of Twelve Ditto.

— 14 —

35 A Set of Twelve Ditto.

36 A Set of Twelve Ditto.

J. T. Smith

— 4 — 6

37 A Set of Six Ditto, and two duplicate proofs.

May

— 5 —

38 A Set of Twelve Ditto.

— 5 —

39 A Set of Six Ditto.

REMBRANDT.

PORTRAITS OF MEN.

— 10 —
— 1 —

40 A Man in an Arbour, No. 237, and an Old Man with an unfinished beard, an unfinished piece, first impression, and reverse, No. 239.

White

2 — 10 —

41 Bust of an Old Man with a Long Beard, No. 240, second impression, the larger and the smaller plate, and the reverse of ditto.

Lequien

— 12 —

42 An Old Man with a Large White Beard, No. 242.

White

2 — 3 —

43 Portrait of a Man with a Short Beard, No. 243, second impression.

Moltens

3 — 10 —

44 Abraham Vander Linden, No. 244, second impression, and an Old Man in a Fur Cap, divided in the middle, No. 245, fine impression, with the burr.

Brit. Museum

2 — 10 —

45 Janus Silvius, No. 246, fine.

Moltens

— 16 —

46 A Tracing of an Old Man Sitting at a Table, from Houbraken's Collection, originally in that of Burgomaster Six, and a Young Man Musing, No. 248.

Lequien

— 14 —

47 Manasseh Ben Israel, No. 249, second impression, with variations.

Moltens

1 — 1 —

48 Doctor Faustus, very fine, with the burr, No. 250.

Wherson

9 — 15 —

49 CLEMENT DE JONGE, first impression with the white line underneath the bar of the chair, and before the arch, No. 252, very fine and rare.

De Claes

- 6 — —
5 — —
2 — —
1 — —
29 — 8 —
14 — 3 — 6
4 — 14 — 6
— 17 —
14 — —
14 — 15 —
18 — —
2 — 10 —
10 — —
2 — 2 —
4 — 16 —
36 — 15 —
6 — 15 —
3 — 15 —
— 10 — 6
21 — 10 — 6
- 50 Second impression, Ditto, the blank underneath the bar of the chair filled up, and the character of the face altered, the square plate with the white back ground, very fine and rare.
- 51 Two fine impressions of Ditto, with the arch, with variations.
- 52 ABRAHAM FRANCE, or FRANSZ, No. 253, on India paper, unfinished, particularly the lower part of the figure and chair, and less worked in the back ground, and table cloth on the left side, the skull and vase on the table less determined.
- 53 Ditto, Another impression of the same.
- 54 OLD HAARING, or HARING the Burgomaster, No. 254, very scarce.
- 55 YOUNG HAARING, or HARING, *first impression*, before the curtain across the window, and with dark back ground, exceedingly rare, No. 255.
- 56 Second impression of Ditto, with the curtain-rod and picture in the back ground.
- 57 A Ditto, the reduced plate.
- 58 JOHN LUTMA, *first impression*, before the window, very fine, and extremely rare, No. 256.
- 59 The Second impression of Ditto, with the window, very fine.
- 60 ASSELYN or CRABBETJE, *first impression*, with the easel in the back ground, fine, with the burr, on India paper, extremely rare, No. 257.
- 61 The Second impression of Ditto, without the easel, very fine.
- 62 EPHRAIM BONUS, very fine, No. 258.
- 63 WTENBOGARDUS, or UYTENBOGAERT, a Dutch Minister, very fine, No. 259.
- 64 JOHN CORNELIUS SYLVIUS, a very fine impression, No. 260.
- 65 WTENBOGARDUS or UYTENBOGAERT the Banker, exceedingly fine and rare, No. 261.
- 66 The little COPPENOL, second impression, with the Shadow of the Head projected upon the Wall, usually termed the Bull's Eye in the back ground, No. 262.
- 67 Third impression of Ditto, with the Picture on the Wall.
- 68 Fourth impression of Ditto, with the Picture effaced.
- 69 The GREAT COPPENOL, remarkably fine, *before the name*, with a sheet of his Writing, Specimen of an Italian hand, No. 263.

Colnaghi
Reynolds

Sequier
Do

Colnaghi
Reynolds

Moltens
Thane

Moltens
White

Studge

Sequier
Do
White

Sequier
De Clapin

Colnaghi
Collins
Colnaghi
White

70 An impression of Ditto, with the name, and the reduced plate, and two Specimens of his Writing.

71 Van Tol, the Advocate, a fine copy, No. 264.

72 THE BURGOMASTER SIX, remarkably fine, and rare, No. 265.

FANCY HEADS OF MEN.

73 Three Oriental Heads, the third extremely rare, No. 266.

74 A young Man in a Mezetin Cap, No. 267. The bust of an old Man with a large beard, No. 268, and the bust of an old Man bald headed, with a long beard, No. 269.

75 Two Profiles of a bald headed Man, No. 270. The bust of an old Man, in an oval, No. 272, and an old Man with a bald Head, No. 273.

76 Bust of a bald old Man with his Mouth open, first, second and third impressions, No. 275.

77 Bust of an old Man, with a very high fur Cap, second impressions, No. 276.

78 Bust of a Man with a beard from ear to ear, two different impressions more or less finished, No. 277. The Slave with the great Cap, No. 278.

79 Bust of a Man seen in front, in a cap, No. 280, and Bust of a Man in a fur Cap, stooping, No. 283.

80 Bust of a Man with curling hair, resembling Rembrandt, two impressions, No. 281, and Profile of a bald old Man, No. 282.

81 Bust of a Man singularly out-mouthed, No. 285. An old Man with a large white beard, No. 286. A young Man, a half length, No. 287, and a Man with a broad brimmed Hat, and a ruff, No. 288, very fine.

82 Bust of an old Man with a large beard and fur Cap, very fine, No. 289, and an old Man in a rich velvet Cap, No. 290.

83 A Portrait resembling Rembrandt, in a Mezetin Cap, No. 293. A full Face laughing, No. 294, and Bust of a Man resembling Rembrandt, No. 297.

84 A Philosopher with an Hour Glass, first impression before the name, very rare, No. 296.

85 The Head with the mutilated Cap, No. 298, and the Copy, and a Man with moustaches in a high Cap, sitting, No. 299.

Sequins
These
Colnaghi

Brit. Museum

Sequins

So

Brit. Museum

So

So

So

Colnaghi

Brit. Museum

So

Sequins

Tiffin

Sequins

2-10-

86 Bust of a Man bald-headed, No. 302, and an old Man sleeping, No. 303.

Reynolds

1-15-

87 An old Man with a very large beard, No. 304. A grotesque Head in a high fur Cap, No. 305, and another grotesque Head with the mouth open, first and second impressions, No. 306.

Brit. Museum

PORTRAITS OF WOMEN.

4-8-

88 The great Jewish Bride, remarkably fine, No. 311.

Lequier

19-8-6

89 Study for the great Jewish Bride, thus described by Bartsch, No. 341.

Brit. Museum

* * * "Ce Morceau paroît être la première étude de la pièce précédente. La Mariée Juive y est représentée à mi corps, est en contre partie. Le fond est tout-à-fait blanc;—pièce extrêmement rare."

Hauteur 5 pouces, Largeur 3 pouces 6 lignes.

2-17-

90 The little Jew Bride, or rather St. Catharine, very fine, No. 312.

Lequier

1- - -

91 Two Portraits of Women, No. 313, very fine, and a small Copy from one of the preceding, in an oval.

White

2-12-6

92 A young Woman Reading, first impression, with the short nose, from Burgomaster Six's Collection, and Ditto, second impression, with the long nose, No. 314.

Brit. Museum

1-14-

93 Rembrandt's Wife, and Copy of Ditto, by Hollar, No. 316, and an old Woman with her hand on her breast, very fine, No. 317.

Lequier

1-2-

94 Rembrandt's Mother, No. 318. Head of an old Woman, etched, no lower than the chin, No. 319, and another Head of an old Woman, etched, no lower than the chin, No. 320.

Colaaspi

1-13-

95 Bust of Rembrandt's Mother, lightly etched, No. 321, and an old Woman in a Black Veil, unfinished, very rare, and the finished impression of Ditto, No. 322.

Brit. Museum

1-9-

96 A Woman with a Basket, very fine, No. 323. A Morisco, No. 324. Bust of a Woman, the lower part oval, No. 325, and a Woman in a Large Hood, No. 326.

Lequier

STUDIES OF HEADS, AND OTHER SKETCHES.

2-7-
1-11-6
2-5-
4-
1-10-
1-3-

- 97 The Head of Rembrandt, and other Studies, second impression, and a reverse, No. 329.
98 Rembrandt's Wife, and Five other Heads, No. 331.
99 Three Heads of Women, No. 333, and Three Heads of Women, one asleep, No. 334.
100 Two Women in separate Beds, and other Sketches, three separate Pieces, No. 335.
101 Rembrandt's Head, and other Sketches, No. 337.
102 A tracing of a Study of a Dog, No. 338, and Sketch of a Tree, and other Subjects, No. 339.

Brit. Museum
Tiffin
Sequier
Reynolds
Sequier
Colnaghi

DOUBTFUL PIECES.

1-1-
-2-
-1-
-5-
2-15-
1-12-
-5-
5-3-

- 103 Jacob and Esau, No. 342, and return of the Prodigal, No. 379.
104 The Pen Cutter, rare, No. 361, a young Woman, No. 362, an old Man reading, No. 365, and a Morisco, very scarce.
105 Judah and Tamar, by Peter Lastman.
106 The Angel delivering St. Peter out of Prison, a blind Beggar and Boy, a Woman with a Candle at a Window, and the Alchymist, very scarce.
107 Portrait of Kloos Van Ryn, Bust of a young Man in a Mezetin Cap and Feather, and Bust of an old Man with an aquiline Nose.
108 Portrait of Joannes Secundus, by Rodermont, Head of an old Man, by Rembrandt, Daulby's Sup. page 12, No. 117, before the date and name of Rembrandt.
109 The Portfolio, with leaves which contained the preceding Lots, strongly bound in russia, with gilt leaves.

Thane
Colnaghi
Medley
Colnaghi
Tiffin
Colnaghi
Hastings

ORIGINAL DRAWINGS BY FLEMISH AND DUTCH MASTERS.

5.
13.

- 110 RUBENS. St. Francis kneeling with the Infant Christ, a noble Drawing in chalk.
111 DE WIT. The Adoration of the Shepherds, in bistre.

Nixon
Litto

- | | | | | |
|--------|-----|---------------|--|----------|
| -13- | 112 | REMBRANDT. | Interior of a Bed-chamber, a bistre Drawing, with very fine effect. | Colnaghi |
| -7- | 113 | DITTO. | The Descent from the Cross, small, with arched top, very spirited, and fine. | Thompson |
| -19- | 114 | DITTO | Jacob's Vision, a composition of two Figures, very spirited and fine. | Ditto |
| -10- | 115 | DITTO. | A Landscape with a reposo, a very fine pen drawing. | Saguer |
| -15- | 116 | DITTO. | An Academy Figure, in bistre. | Shirley |
| -9-6 | 117 | DITTO. | An Historical Sketch of Two Figures, pen Drawing, very fine. | Shirley |
| -11- | 118 | DITTO. | A Female at the Bath. | Seville |
| -15- | 119 | J. LIEVENS. | An old Man's Head, in Indian Ink, highly finished. | Major |
| -13- | 120 | BERGHEM. | A group of a Woman and Three Boors, very spirited and fine, in chalk. | Lansdown |
| -11-6 | 121 | DE BEVER. | A pair of Views in Utrecht and Rhenen. | Shane |
| -7- | 122 | TOORNVLIET. | Two Boors smoking, a coloured Drawing, after Ostade. | Sosi |
| -15- | 123 | DE BEYER. | A pair of small Views of Utrecht, in Indian ink. | Shane |
| -14- | 124 | ZORG. | A Mother and Child, interior, a delicate Drawing in chalk. | Shane |
| -18- | 125 | RADEMAKER. | A View of Utrecht, in bistre. | Colnaghi |
| -9- | 126 | W. MIERIS. | Flora, an exquisitely finished Drawing, in India ink. | Moltens |
| -13- | 127 | DE BEYER. | A pair of Views in Utrecht. | Thwaites |
| -10-6 | 128 | VANDEN TEMEL. | A conversation interior, chalk. | Shane |
| -10- | 129 | DE GRAVE. | A Landscape with Buildings, washed. | Colnaghi |
| -3- | 130 | SLINGELANDT. | Portrait of a Lady, oval, black lead, on vellum. | Sosi |
| -6-6 | 131 | LA FARGUE. | A Village Scene. | Seville |
| -2-14- | 132 | I. DEN UYL. | A View of a Church and Buildings in a Landscape. | |
| | 133 | VAN KESSEL. | A small Landscape with a Bridge. | |
| | 134 | The Portfolio | which contained the foregoing Lots of Drawings, bound in russia leather. | |

End of the Third Day's Sale.

FOURTH DAY'S SALE.

Saturday, March the 21st, 1829.

At One o'Clock precisely.

COPIES FROM REMBRANDT.

- 3 — 1 Ten Etchings, after Original Drawings, by Rembrandt, by
Count Caylus.
- 6 — 2 Eighteen, after Rembrandt, and one after Du Jardin, by
De Claussin.
- 7 — 6 3 Five Sheets and the Title, after Original Drawings, by
Rembrandt, by M. Pool of Amsterdam. Four, the
taking down from the Cross, after Rembrandt. Ditto,
Picart, and the Entombment, after Ditto.
- 1 — 1 — 4 Seven, after Rembrandt, by Sir A. Hume, Captain Baillie,
and Gole.
- 1 — 1 — 5 Portrait of Swalmius, by Geldorp. Ditto, of a Rabbi, a
small Head, after Ditto, and Portrait of Admiral Philips.

*Medley**Shane**Colnaghi**Shane*

FERDINAND BOL.

- 15 — 6 The Holy Family in a Chamber, after F. Bol. Abraham
offering up Isaac, very fine impression.
- 10 — { 7 St. Jerome in a Cavern, fine impression.
- 16 — { 8 Portrait of a young Man in a high crowned Hat. Portrait
of a young Woman at a Window, two impressions, one
very fine. Portrait of a Man in a Mezetin Cap, and
Ditto, of a Man in an oval.
- 9 A Philosopher sitting by a Table, and Portrait of an Officer.

*Colnaghi**Colnaghi*

JOHN LIVENS.

- 4 — 16 — { 10 St. Jerome in a Cavern, No. 4, and a Man with a calotte
and collar, No. 11.
- { 11 Jacob Anointing the Stone in Bethel, (Daulby No. 22,) very
scarce, and St. Jerome on a Bank, No. 26, and the
Maries going to the Sepulchre, No. 61.

Molteno

- 2-8- 12 The Adoration of the Shepherds, No. 25, scarce. An Oriental Head, No. 31. An old Man Reading. A young Man in a Mezetin Cap. Wyngaerde ex. and Mercury and Argus, No. 64, with and without the initials of Livens.
- 1-11-6 13 Bust of an old Man, No. 28, Ditto, 27, Ditto, 41, Ditto, 42, and an old Woman, No. 38.
- 1- 14 Bust of a Man, No. 45, Ditto, in a Cap, No. 48, Ditto, No. 52, No. 71.
- 1- 15 Boors quarrelling at Cards, separated by Death, a most brilliant impression.
- 10-6 16 Ephraim Bonus, No. 15, a brilliant impression.
- 11- 17 Portrait of Joost Vondel, the great Dutch Poet, A. de Wees, ex.
- 13- 18 Portrait of Daniel Heinsius, and Ditto, of Coust Huggens, Secretary to the Prince of Orange. Martin Van den Enden impression.
- 12- { 19 Portrait of De Heem, No. 12, by Pontius M. V. D. Enden impression, remarkably fine, and one other, F. V. Wyngaerde, ex.
- 20 Portrait of James Gouterre, an English Musician, No. 12, and M. Lanier, Painter and Musician, No. 17, by Vos-terman. M. V. D. Enden impression.
- 12- { 21 Portrait of Daniel Segers, No. 13, Head of Admiral Tromp, by De Frey, and one small of a Man asleep, by Ditto.
- 22 The Baptism of the Eunuch, after Rembrandt, by Van Vliet, very fine.
- 11- 23 Isaac Blessing Jacob, by J. G. Van Vliet, No. 33.
- 1-1- 24 St. Jerome in the Cave, by Ditto, after Rembrandt, very fine. No. 32.
- 1-18- 25 Ditto, St. Jerome at the foot of a tree, No. 31.
- 5- 26 Lot and his Daughters, No. 29, and a Philosopher in profile writing, No. 13, and a family, No. 12.
- 11- 27 Four of the Senses, No. 7.
- 1- 28 Rembrandt's Mother Reading, No. 26. A man in a calotte. Judas Iscariot, No. 27. The Officer in profile, No. 28, and one other.
- 11- 29 Eighteen, the set of Manual Trades, very fine impressions,
- 5- 30 The set of Ten Beggars, with the title.

Tiffin
Woodburn

Shane

Do

Do

Do

Woodburn

Collins

Do

Shane

Smith
Moltens

Collins

Tiffin

Do

Collins

- 31 Eleven, part of the set of Fourteen Figures, with the title,
No. 3: A. *Tiffin*

L. BRAEMER.

- 32 The Lady at her Toilette, with still life, the only etching
known, by Braemer, very scarce. *Woodburn*

VARIOUS.

- 33 Christ with the Woman of Samaria, after P. de Grel. Two
Oriental Figures, by Le Duc, and two Heads, and an
old Woman in a chair, by De Koning. *L^o*

- 34 Portrait of J. Lutma, by J. Dutmer, Junior, and Bust of a
Man, by Govart Flinck.

- 35 The Portfolio, with leaves which contained the preceding
lots, in russia leather, gilt. *Hastings*

- 36 The Night Watch, by Claessens, from the grand picture in
the Museum at Amsterdam. *Colaaghi*

- 37 Portrait of the Shipwright, mezzotinto, by Hodges, proof,
and Portraits of Reinier Anslo and his Wife, by Boydel,
proof, mezzotinto. *Molleno*

- 38 Six of Rabbin, and portraits by Le Roy. *Colaaghi*

- 39 Pyramus and Thisbe, by Canot, after Braemer, Christ and
his Disciples at Emmaus, by De Frey, and a Landscape,
proof by Frey. *L^o*

- 40 Les Syndics de la Halle aux Draps, by De Frey, *proof*, with
the letters, Demonstration Anatomique, by ditto, and the
Key, and the Ship Carpenter, by ditto, a *proof*.

ETCHINGS BY DUTCH MASTERS.

- 41 JANI BROSTERHUSII PRÆDIA: Six Landscapes, Views of
Farms, the part of a set of which 11 are mentioned by
Bartsch, but very few of which are to be found in the most
complete collections. *Tiffin*

PAUL POTTER,

(Born 1625.)

- 42 The Beast Book, a set of eight, before the numbers, and be-
fore the Address of Clement de Ionghe, in the fore
ground. *Thane*

- 3-3-
 3-3-
 9-9-
 1-5-
 1-10-
 -5-
 -5-
 -5-
- 43 The Cow's HEAD, *extremely rare*, and the copy of ditto, by Bartsch.
 44 The Large Landscape with Sheep, first impression, before the name of Paul Potter, *not mentioned by Bartsch*.
 45 The second impression of Ditto, with the name of Potter, and with the address of Clement de Jonghe.
 46 The third impression of Ditto, with the name of Potter, but with the address of Clement de Jonghe suppressed.
 47 The Landscape, with Five Cows, cut plate, very fine impression.
 48 Eight of Cattle, after Paul Potter.
 49 Eight of Ditto, after Potter, by De Bye.
 50 An Etching after the grand painting, called the Bull picture at the Museum at the Hague, by Masquelier, and one after a drawing by P. Potter.

Woodburn

L^oL^o

Hastings

Mollena

Woodburn

Shane

ADRIAN VAN DE VELDE, 1639.

- 2-2-
 1-13-
 -16-
- 51 A Set of Ten, the Bull Book, very fine impressions.
 52 The Large Landscape, with a Cow and Man asleep, *extremely rare*.
 53 Three Landscapes with Cows, and two with Sheep, very brilliant impressions.

L^o

Hastings

JOHN VAN DER MEER, 1665.

- 4-
 1-
 1-
- 54 The Large Landscape with Sheep, and the Small Ditto, remarkably fine impressions, very rare, *his only work*.

De Claupin

JOHN DEN UIL, 1520.

- 1-
 1-
- 55 Three Etchings of Cattle, of great rarity, first proof before the name.

Stiffin

S. DE VLIETTER.

(Born about 1612.)

- 6-6-
 5-5-
- 56 Eleven of Animals, very fine, some of them proofs.
 57 A View on the Shore at Scheveling, two large landscapes, one with a Post Waggon, and one with a Ferry Boat, and four small landscapes, early and fine impressions.

Shane

Woodburn

PIETER VAN BLOMMEN.

(Orizonti.)

2-2-

58 A Dog standing near a Country House, and seen from behind, extremely rare, the only known etching by this master.

Tiffin

1-10-

P. U. H.

59 Four of Dogs, with variations, extremely rare.

L^o

J. JONCKHEER,

(About 1650.)

1-1-

60 Two, a Halt of Greyhounds and other Dogs, extremely rare.

Halt

JOHN VAN AKEN, 1614.

1-2-

61 Six Landscapes with Horses, rare.

Horse

ALBERT CUYP, 1606.

1-11-6

62 Eleven of Cattle, with variations.

Tiffin

JOHN MIEL, 1599.

1-2-

63 Three Landscapes with Cattle and Figures.

Horse

1-9-

64 The Siege of Maestricht, the Taking of Ditto, and the Taking of the City of Bonn, extremely rare and fine.

Hastings

GEORGE BLEECKEN.

4-8-

65 Four Landscapes with Cattle, and variations.

Horse

2-12-6

66 Three Ditto, and three variations, the Landscape with the two-wheeled and four-wheeled carts.

Tiffin

-12-

67 Jacob and Rachel at the Well.

H. VERSCHURING, 1627.

2-10-

68 The Travellers, a very early and fine impression.

Horse

1-1-

69 The Horse near an Obelisk, after ditto, by Haensbergh, extremely rare.

Tiffin

LIEVE VERSCHUUR.

1-11-6

70 A Halt of Cavalry, and an Engagement of Ditto.

L^o

H. ELAND.

- 10 — 71 A Halt at a Farrier's Shop, in a Landscape, after Hugh-tenborg.

Hastings

DIRK OR THEODORE MAAS, 1656.

- 1 — 18 — 72 The Manège, a set of nine, very fine first impressions.
— 14 — 73 Twelve of Soldiers and Horses, including variations, and two the Farrier's shop and cart, by Ditto, after Van Bloemen.

*Woodburn**Tiffin*

JOHN FYT, 1625.

- 1 — 10 — 74 Eight, the set of Dogs complete, rare and fine.
1 — 3 — 75 Six, small of Animals, &c.

Smith
Do

PETER DE LAER, 1613.

- 1 — 1 — 76 Eight, a set of Animals.
— 10 — 77 Six, of Horses, by Ditto.
— 7 — 78 Three, minute etchings of Figures and Landscapes, by Ditto.

Collins
Hastings

DIRK STOOP, 1620.

- 2 — 10 — 79 A set of Twelve of Horses, and two variations, very rich impressions.

Tiffin

CORNELIUS SAFTLEVEN, 1606.

- 10 — 6 80 Twelve of various Animals.

Heck

JOHN VAN DEN HECKE, 1625.

- 16 — 81 A set of Twelve, of various Animals, before the Numbers.

Hastings

JOHN VAN KESSEL, 1626.

- 1 — 2 — 82 Eleven small Landscapes with Animals, after Van den Hecke.
— 12 — 83 The return from Milking.

Tiffin
Do

JOHN HENRY ROOS, 1631.

- 5 — 5 — 84 Italian Ruins, in a Landscape, with Figures, very rich and fine impressions, and extremely rare.
3 — 5 — 85 The Beast Book, a set of Ten subjects of Animals.

Do
Do

ROMYN DE HOOGHE, 1638.

- 1- 1- 86 Four Landscapes, part of a set of the Months, with broad margins, proofs before the inscription. *all rare*

ABRAHAM BLOTELING, 1634.

- 87 Four of Lions, after Rubens, and a fable, fine proof.

OLD DUTCH MASTERS.

D. VAN STAREN.

- 1- 10- 88 The Temptation of our Saviour, very fine. A Bishop kneeling before the Virgin and Child, and a Copy from Van Eyck, by V. Noordt, and an etched outline from the Last Judgement of Himmelink. *Moltens*

L. VAN LEYDEN.

- 9- 89 Portrait of L. Van Leyden, and Two Imitations of Original Drawings, by Ploos Van Amstel, of L. Van Leyden.

- 1- 1- 90 Six, the History of Adam and Eve. *Colaaghi*

- 12- 91 Joseph and Potiphar's Wife, Joseph before Pharaoh, St. Peter and St. Paul. The Virgin and Child. St. Anne and the Virgin on a Crescent.

- 12- 92 The Evangelists, Susannah and the Elders, and the Family surprised by Death. *Jeffin*

- 1- 10- 93 St. Joachim and St. Anne, the Visitation, Fourteen, the Passion of our Saviour. *Trizon*

- 5- 94 Three, the UYLENSPIEGEL, three different impressions, the one extremely rare, one by Houdrin, and one by another Engraver.

- 8- 95 A Holy Family with Saints. A young Man at the head of an armed band, and the four Heymskindern. *Smith*

FRANCIS FLORIS.

- 1- 19- { 96 The Visitation, circular, extremely rare.

- { 97 Christ Washing the Disciples' Feet, etching, and David before Saul, a wood cut. *Moltens*

- 9- 98 Victory and Warriors, an emblematical etching. *go*

A COLLAERT.

- 1-1- { 99 Six of Female Saints.
100 Four, the Times of the Day.
101 Moses striking the rock.
102 Tu venis ad Me, Christ and St. John in the Wilderness. }

Smith

WEERIX, 1515.

- 5- { 103 Portrait of Homer.
104 St. Martin dividing his Cloak.
105 The Last Supper.
106 Eighteen of different Saints, small.
-5- { 107 Six, the Planets.
108 Seven, the Cardinal Virtues.
109 Eight, the Vices, and three Military Figures. }

Collins

Hirley

L. SNARUS.

- 2- 6 { 110 Twelve, the Apostles.
-11- { 111 St. Peter and St. John at the Gate of the Temple, brilliant impression. }

Smith

Hollins

C. METSYS.

- 14- 112 Four, different Subjects with Beggars. }

Thane

A. FLECKINS.

- 7- 113 The Three Pious young Men in the Furnace, and three different Designs for Goldsmiths. }

go

DE WAAL.

(Born about 1560.)

- 1-1- 114 The Martyrdom of St. Catharine, etching, extremely rare. }

Tiffin

EGIDIUS SADELER.

(Born 1582.)

- 10- 6 { 115 The Nativity, after M. De Vos, and a Holy Family at a Table, after J. ab Ach. }

Josi Sun

M. V. LOCHOM.

- 115 { 116 Five, the Passion of Christ.
 117 Shepherd and Shepherdess in a Landscape, by A. de Weerdt, after Palma, and the Finding of Moses, by Terweston. }

J. DE GHEIN.

(Flourished about 1565.)

- 118 Three of the Masques, fine, two of them with the M. S. verses, being proofs, before the same were engraved.
 119 A Lion Cumbent in an oval, rare.
 120 The Marriage sealed by Venus, and Discord seen in the back ground, and the Husband surprised by his Wife. }

NICH. THOMAR BRAEU.

- 121 Statue of the Emperor Commodus as Hercules. }

CORNELIUS CORT,

(Born 1536.)

- 122 St. Francis Receiving the Stigmata, fine proof, very rare.
 123 The Last Supper, fine proof, and later impression of the same. }

- 124 The Stoning of Stephen, after M. Venusti. }

PETER DE JODE.

(Born 1601.)

- 125 The Virgin and Child, in a crescent. }

PETER VAN HARLINGEN,

(Born 1614.)

- 126 Two, Christ Mocked, and Andromeda chained to the Rock, rare. }

A. H. 1576.

- 127 A Large Family Domestic Subject.
 128 Portrait of Govart Flink, by Vaillant, mezzotinto, ditto, by Bloteling, and two of ditto, imitations of drawings. }

Colnaghi

Tiffin

Molteni

50

Tiffin

Collins

- 1- 17- 129 The Virgin and Child, brilliant proof before the letters, and impression of ditto by Van Dalen.
- 5- { 130 Venus and Cupid, by Van Dalen, and a Moresca, by ditto.
- 131 Pastoral Figures in a Landscape, proof, and a Small Landscape with a Stag hunt, G. Blotelingh.

Moltens
Collins

P. NOLPE.

- 7- { 132 The Angel Delivering St. Peter out of Prison, after C. V. Sichem, the Twelve Months, after J. de Bray, wood cuts, and one other small.

Hiffia

V. HUGHTENBORG.

- 133 Preparing for the Chace, and Going to Market, a pair, in mezzotinto.

DRAWINGS BY DUTCH MASTERS.

- 10- 134 DE HEUSCH. A Landscape with Figures, very fine, chalk washed.
- 5- 135 VAN DER HEYDEN. A large and fine unfinished coloured Drawing, a View in the Town of Utrecht.
- 9- 136 VERSCHURING. A Horse on a Strand, in bistre.
- 14- 137 BERGHEM. Figures and Cattle in a Landscape.
- 8- 138 VAN DER ULFT. Roman Ruins in a Landscape, a pair, in bistre.
- 12- 139 MOUCHERON. A Woody Landscape, with Water, in bistre.
- 3- 140 PYNAKER. A Wood Scene with Figures, tinted.
- 4- 141 CUYP. A Hovel with Utensils, in Indian ink
- 2- 5- 142 VAN HUYSUM. A Pair of Woody Landscapes with Figures.
- 1- 1- 143 VERBOOM. A Pair of Landscapes, with Wood and Water, tinted.
- 8- 144 J. BOTH. A very fine Drawing, pen, washed with bistre.
- 9- 145 WOUVERMANS. A Study of various Figures, in Indian ink.
- 14- 146 LINGLEBACK. A Seaport in the Levant, with figures in bistre.
- 10- 147 ROMYN. A Halt of Military Figures, after Wouwermans, in Indian ink.
- 3- 3- 148 VANDER NEER. A Night Scene, very scarce.
- 5- 1- 149 ZEEMAN. Shipping, in Indian ink.

Sosi Jan

Lo
Hixon

Shirley
Moltens
Sosi

Baring
Shand
Lo Lany down

- 12³ —
 — 16 —
 1 — 10 —
 — 7 —
 — 2 —
 — 7 — 6
 — 12 — 6
 — 7 — 6
 — 8 —
- 150 BEGYN. Peasants with Cattle, in bistre.
 151 DE KONING. A Woody Landscape, in Indian ink.
 152 SACHTLEVEN. A Pair, a River Scene, and Buildings on a Canal.
 153 A. OSTADE. The Interior of a Barn with Utensils, in Indian ink.
 154 VAN HUYSUM. A Woody Landscape, with Nymphs Bathing.
 155 DE KONING. A Cottage by a Brook, in Indian ink.
 156 SACHTLEVEN. Two Studies of Dogs.
 157 VAN DER CABEL. A Landscape, in the manner of Both, chalk washed.
 158 CATS. A Village and River Scenes, a pair, small, in bistre.

Thane
 Dixon
 Molteni
 Lodi
 Shirley
 Shirley
 Baring

DRAWINGS BY DUTCH MASTERS.

End of the Fourth Day's Sale.

FIFTH DAY'S SALE.

Tuesday, March the 24th, 1829.

At One o'Clock precisely.

CLAES JANZON VISSCHER,

(1660.)

- 1 Three small upright of Figures, and four small circles, subjects of Hunting and Fishing.
 2 Twelve Landscapes near Haarlem, including the titles.
 3 Nine Small Landscapes.

} Smith

JOHN VAN DE VELDE.

- 4 Portrait of Van de Velde, by Matham, ditto of Lawrence Coster of Haarlem, by J. Van de Velde, two ditto of the Interior of Coster's Printing Office, and a fac-simile of the first leaf of the Speculum Salvationis, printed by Coster.
 5 A View of Haarlem, one ditto of the Town Hall, one, Interior of the Great Church, and two of Castles, near Haarlem, by P. Saenredam.
 6 Retreat of the Spanish Garrison from Utrecht, in 1632, three plates, ditto from Gennep, two plates.
 7 Four, the History of Jonas, and two, St. John and Tobias.
 8 The Quack Doctor, Men Playing at Tric Trac, and the Vintner's Cellar and Figures tasting Wine.
 9 A Large Village Feast, and Robbers attacking a Waggon.
 10 The Sorceress, a Night Scene, very fine and rare.
 11 Singing with the Star, proof and impression, and the rummel pot, ditto, also a Domestic Subject, Firelight, and the Good Samaritan.
 12 Two Landscapes, one larger with Cattle coming down the Hill, and three Night Scenes.
 13 Four, the Times of the Day.
 14 Four, the Elements.
 15 Four ditto, a different set.

Colaaghi

D^oD^o

Moltens

Tiffin

Moltens

Smith

Tiffin

Moltens

Haas

Tiffin

} D^o

- { 15
 16 Four, the Seasons
 17 Twelve the Months. } *Smith*
 - 3 -
 - 4 -
 18 Twelve, the Months, smaller, and one other impression.
 19 The Large Village Fair. Two Views of fort Lovensteyn, a
 Castle, and Boors regaling.
 - 6 -
 20 A set of pleasant Landscapes and Views in Holland, by
 I. van de Velde, published by Visscher, part first and
 second, twelve plates. *Tiffia*
 - 5 -
 - 5 -
 21 Ditto, part three and four, twelve plates. *50*
 22 Ditto, part five and six, twelve plates. *50*
 - 6 -
 { 23 A set of twelve small Landscapes, by Claes Janzon Visscher,
 after Van de Velde, third part. } *50*
 24 A set of Ditto, fifth part. } *50*
 { 25 A set of Ditto, twelfth part. } *50*
 - 5 -
 26 Six long narrow River Scenes, and Ruins, by Ditto. *50*
 27 A set of twelve Ditto. *50*
 - 4 -
 28 A set of twelve Ditto, smaller.
 - 10 -
 { 29 Six Ditto, of Ruins. } *50*
 30 A Train of Waggon, and Landscape, with Sledges, and
 nine more of Castles, &c. } *50*
 31 Fourteen Pleasant Landscapes, by Scheyndel, published by
 Visscher. }

ESAIAS VAN DE VELDE,

(1590.)

- 5 -
 { 32 A Large Landscape with the Windings of the Dyke, at the
 River Lek, and four Views near Haarlem. } *50*
 33 A Square Landscape, Wood Scene, and six Landscapes,
 Summer and Winter, a copy, and one other.

NICHOLAS BERGHEM,

(Born in 1624.)

- 4 - 14 - 6 34 The Drinking Cow, first impression, with the name of Ber-
 ghem, 1680, written in capital letters, and before the
 address of Visscher, very rare, and a ditto, with the
 name of Visscher, No. 1. in the published Catalogue of
 the Works of Berghem. *Moltens*
 - 10 -
 35 The Watering Cow, with the name of De Wit, and before
 the address of Valck, very rare, No. 2, ditto. *Shane*

2-18-

-7-

7-15-

10-5-

-10-

-7-

-17-

4-4-

-10-6

9-5-

1-1-

2-9-

9-9-

9-9-

36 The three Cows reposing, *third state*, also, a rare etching. Study for a part of the same composition. Ditto, the fourth state.

37 The Landscape, with a Man on an Ass, and a Boy with a Bagpipe, before the name, *very rare*.

38 THE BEAUTIFUL ORIGINAL DRAWING, by BERGHEM, from which the foregoing Etching was made.

39 A Man on a Mule descending a Hill, and Sheep, *proof*, before the clouded Sky, fine, and extra rare, with broad margin.

40 The Same, with the clouded Sky.

41 A Shepherd seen from behind, playing on a Flute, a Woman seated listening, before the numbers.

42 A Ditto, and a Woman on the ground suckling her child, upright, *extremely rare*.

43 The Five Senses, No. 18, with the Fountain, *first impression*, before the name of De Wit, the whole very fine.

44 A Goat's Head, *proof*, *very rare*, and a Ditto, No. 19, after Berghem, by Bartsch.

45 Two Goats' Heads, much shaded, and turned to the right, ALMOST UNIQUE.

46 A Ram's Head, with a crooked horn, *very rare*.

47 A set of Six, called the Milk Pails, and Five of the set of Six, called the Woman's Book.

48 A set of Eight, called the Woman's Book, all first *proofs*, *very rare*, with unusually large margins, a *matchless set*.

49 A set of Eight, called the Man's Book, *proofs*, before the numbers, very brilliant and rare, with similar broad margins.

Moltens

50

De Claupin

50

Hastings

Moltens

50

De Claupin

Tiffin

De Claupin

Tiffin

50

Moltens

50

ENGRAVINGS AFTER BERGHEM.

-6-

50 A large Landscape with Birds, called Het vinkebaantje, by D. Dankerts, No. 57.

-5-

51 The large Stag Hunt, by Ditto, No. 50.

-6-

52 A large Landscape, called the Man with the naked back, No. 63.

53 The Shepherd and his Wife and Child, lying down, by J. Visscher, No. 64.

Hastings

Thane

Hastings

- 5 - { 54 A Landscape with a Cow, watering, and a repose of Peasants on a bank, No. 60. } *White*
 - 8 - { 55 A Landscape with a drinking Cow standing in the water, and on the left a Shepherd leaning on his stick, No. 66. } *Shane*
 - 0 - { 56 A Ditto, with a Man crossing a Wooden Bridge, No. 68. } *Do*
 - 1 - { 57 A Man drinking, seated on a Mule, and near him a Woman and some Cattle, No. 69. } *Do*
 - 5 - { 58 A Beggar standing by a Woman and some Children, and a Shepherd leaning upon an Ox, No. 70. } *Aixon*
 3-13-6 { 59 A Night Scene, with Men catching Lobsters, No. 71. } *Molteno*
 - 10 - { 60 Four, the Times of the Day, very fine impressions, with wide margins, No. 72, to 75. } *Do*
 3-10- { 61 A set of Four, the *Diversa Animalia*, by J. Visscher, No. 76, to 79. } *Shane*
 - 5 - { 62 A set of Six, oblong, by Ditto, first proofs, very fine, with broad margins, of great rarity, No. 80, to 85. } *Do*
 - 5 - { 63 Two ordinary impressions of the same set. } *Do*
 - 5 - { 64 Four, a set of oblong Landscapes, by D. Dankerts, No. 90, to 93. } *White*
 - 5 - { 65 Six, a set of Ditto, by Ditto, No. 94, to 99. } *Do*
 - 5 - { 66 Four, a set of upright Ditto, by Ditto, No. 100, to 103. } *Tiffin*
 - 5 - { 67 Four, a set of Ditto, by Ditto, No. 108, to 111, and No. 108, a proof. } *White*
 - 7 - { 68 Four, a set of Ditto, by Ditto, No. 120, to 123. } *Molteno*
 - 10 - { 69 Four, a set of Ditto, by Ditto, No. 124, to 127. } *Do*
 - 5 - { 70 A set of Ditto, by D. Dankerts, No. 128, to 131. } *Do*
 - 5 - { 71 A set of Ditto, by J. Visscher, No. 132, to 135. } *White*
 - 10 - { 72 A Ditto, set of Six, by T. Gronsveld, No. 142, to 147. } *Tiffin*
 - 5 - { 73 A set of Six, oblong, Ditto, by T. Gronsveld, No. 148, to 143. } *White*
 - 5 - { 74 A set of Four, upright, Ditto, No. 166, to 169. } *Do*
 - 13 - { 75 A Shepherdess seated on a hillock, and a Shepherd seated near her, De Wit ex. No. 172, and a Man on Horseback, with a Cow, the Horse drinking, No. 180. } *Molteno*
 - 3 - { 76 Four of a set of Five small, oblong, by R. de Hooghe, the first wanting, No. 175, to 178. } *Do*
 - 3 - { 77 A small oblong Landscape, with a Woman seen from behind, and a Dog in the water; near a tree is a Peasant with an Ox, by J. Visscher, No. 179. } *White*

5- { 78 A Man driving Cattle up a mountainous road, and a Shepherd and Shepherdess, driving Cattle, Night Scene, No. 183.

3- { 79 A Shepherdess spinning with Cattle, a Man lying down near her, and a Woman is Milking a Cow in the distance, first state, the whole plate, very rare, No. 184, and Ditto, the small plate.

3- { 80 Title of the Elzevir Bible, by Matham, No. 188.

{ 81 A Shepherdess standing in a brook, a Goat drinking, and a Shepherd playing on the Flute, very rare, No. 190.

FRENCH PRINTS AFTER BERGHEM.

10- { 82 Le Matin and Le Soir, by Le Bas, and Le Depart pour la chasse, by Hucqier, No. 195, 198, and 201, and a View on the Rhine, called le Passage du lac.

10- { 83 Le four a brique, No. 208. L' espoir du gain, Figures in a Landscape, No. 209, and Entretien d'un Voyage, No. 211.

{ 84 Disposition pour la Chasse, by Basan. Le Troupeau Hollandais, by Dandet. La pleine Vendange, by Ditto.

5- { 85 A large Landscape, by Boydell, a Ditto, the Happy Peasants, by Vivares. An Allegorical Subject, Ætas Aurea, and a Landscape with Cattle coming down a hill, by Suyderhoef.

{ 86 Three long Landscapes, and one upright, No. 80, 85 and 89.

J. VISSCHER.

1- 7- { 87 Two Interiors, Peasants smoking and drinking, after Ditto.

13- { 88 The Negro Boy, after C. Visscher.

1- 1- { 89 Portrait of Peter Proëlius the Preacher, proof before the letters, brilliant.

11- { 90 Ditto, the ordinary impression.

{ 91 Portrait of J. E. Bloem.

7- { 92 Ditto, of Theodore de Lantman, very rare.

1- 1- { 93 Ditto, of Lasanovus, proof, very rare.

8- { 94 Ditto, of P. P. Rubens, bust, very scarce.

4- { 95 Ditto, of Vander Werff Burgomaster, the Governor of Leyden, during the famous Siege of that City by the Spaniards in 1572, proof, very rare.

Tiffin

Moltens

Shwaites

Ston

Do

Shane

Moltens

Woodburn

Moltens

Do

Woodburn

Shane

Woodburn

LAMBERT VISSCHER, 1664.

- 5 -
- 13 -

- 96 Portrait of Admiral I. de Liefde, after Van der Helst.
97 A Boy pulling a Cat's ear, after Van Loo.

Moltens
White

JONAS SUYDERHOEF,

(Born 1600.)

6 - 10 -

- 98 Portrait of JACOB VAN WASSENAER, VAN OPDAM, Admiral of Holland, UNIQUE PROOF, before the letters.

Lose
Moltens
Woodburn

1 - 1 -

- 99 A BRILLIANT FIRST IMPRESSION of ditto, with the letter.

- 10 -

- 100 Portrait of the same, by T. Matham, very fine and rare.

2 - 5 -

- 101 Ditto of ADMIRAL MICHIEL DE RUYTER, after F. Bol, by Bary, the only known proof, before the address to Clement de Jonghe.

50

8 - -

- 102 Ditto of DAVID VLUGH, Admiral of Holland, by de Bary, FIRST PROOF, before the letters.

Thane

- 5 -

- 103 Ditto, with the letters.

50

1 - 18 -

- 104 The Portfolio, bound in russia, with leaves which contained the foregoing lots.

Lloyd

1 - 1 -

- 105 The Four Burgomasters deliberating on the Reception of Maria de Medici, with the names, brilliant impression, very rare.

Slater

- 9 -

- 106 Ditto, without the names, an early impression, very scarce.

White

2 - 15 -

- 107 The Treaty of Munster, after Terburg.

Thane

3 - -

- 108 The Ball, after Ostade.

Hastings

11 - -

- 109 A TABAGIE, Boors Fighting with Knives, after Ostade, very first proof, with the white scores on the planks, and before the cross hatchings on the stockings of the man with the tongs, and before the name of Clement de Jonghe.

Woodburn

1 - 5 -

- 110 Ditto, with the address of Clement de Jonghe.

50

1 - 5 -

- 111 Boors Fighting with Knives, after Terburg, first impression.

50

- 8 -

- 112 A Man and Woman in a tabagie, "ni pateat," after Ostade.

Slater

- 10 - 6

- 113 A Tabagie, and Boors playing at Trictrac, after ditto.

White

2 - 2 -

- 114 Three Old Women Regaling.

Moltens

- 1-11-6 115 Outside of a Tabagie, Boors Smoking, termed the "ba-
semstock," fine and scarce, proof, unfinished. *White*
- 1-6-11 116 Portrait of J. Hoornbeeck, first impression, before the age
in the back ground, very fine and rare. *Moltens*
- 2-2-6 117 Ditto, the ordinary impression. *White*
- 2-6- 118 Portrait of Frans Post, proof before the letters. *Moltens*
- 3-5- 119 Ditto of Anna Maria Shuurman, *Thane*
- 3-7- 120 Ditto, by C. V. Dalen, *first proof*, before the letters, after
John Lievens. *Woodburn*
- 8- { 121 Portrait of C. Vietor van Aken, after Frank Hals. *White*
- 5- { 122 Ditto of Gillis de Clarges. *White*
- 6- 123 Ditto of J. Ampsingius, before the address of C. Banhey-
nyng. *Woodburn*
- 10-6 124 Portrait of R. Descartes, after Frank Hals. *Nixon*
- 11- 125 Ditto of Daniel Heinsius. *Moltens*
- 8- { 126 Ditto of T. Mæstertius, after Van Negre. *White*
- 7- { 127 Ditto of T. Beemus, after Van Vliet. *White*
- 6- { 128 Ditto of Keyser. *White*
- 7- { 129 Ditto of J. Revins, after Frank Hals. *White*
- 6- 130 Ditto of Spanheimius. *White*
- 7- { 131 Ditto of Tegularius, after Frank Hals. *White*
- 6- { 132 Ditto of A. Kuperus. *White*
- 6- 133 Ditto of A. Heydanus, after Van Schooten. *White*

DRAWINGS BY DUTCH MASTERS.

- 7- 134 REMBRANDT. Christ carrying his Cross, with numerous
figures, in bistre, freely composed, and with rich effect. *Thesley*
- 12- 135 DITTO. The Raising of Lazarus, a pen drawing, remarkably
bold and fine. *Moltens*
- 14- 136 DITTO. Half Figure of a Girl Singing, in bistre, very fine. *White*
- 12- 137 DITTO. Abraham, Hagar, and Ishmael in a Landscape,
freely penned. *White*
- 8- 138 DITTO. A Hermit at Prayer, in pen and bistre. *Colnaghi*
- 6- 139 F. BOL. Gideon's Sacrifice. *Thesley*
- 15- 140 ECKHOUT. Half Figure of a Young Man leaning over the
back of a chair, washed in sepia, *White*
- 10- 141 C. DUSART. A Smoker Reading a Gazette, Interior, tinted
drawing. *Tiffin*

- 1-11-6 142 ARY DE VOIS. Half Figure of a Man looking upward, a chalk drawing, on vellum, very softly and delicately finished, very rare.
- 2-5- 143 F. MIERIS THE ELDER. Portrait of the Artist tuning a guitar, a highly finished drawing, in Indian ink.
- 1- 144 SLINGELANDT. An Interior, with a Lady and her Marketing Servant, Candlelight.
- 1-7- 145 SCHALKEN. Portrait of himself, in chalk, washed, rare.
- 10- 146 W. MIERIS. A Nymph Reposing, on vellum, in chalk.
- 19- 147 RUBENS. The Flight into Egypt, in bistre.
- 16- 148 BREUGHEL. A Village Scene with figures, in pen and bistre.
- 10- 149 BLEEK. A Church Piece.
- 3- 150 A. VAN DEN VENNE. A Landscape with a Stag Hunt.
- 19- 151 H. SAFTLEVEN. A River Scene with Buildings and Figures, chalk washed.
- 10- 152 R. MENGES. A chalk study of Childrens' Heads.
- 3-7- 153 LUIKEN. Christ raising the Widow of Nain's Son, a composition of many Figures in a Landscape, fine drawing in bistre.
- 13- 154 HARLOW. Portrait of Miss Siddons, in coloured chalks.
- 155 Portrait of Mr. Tonneman, a Print Collector, a drawing, and etching. A Lion. And a Girl asleep.

*Moltens**10**Tiffin**Moltens**Tiffin**Moltens**Shirley**Moltens**Legge**Colnaghi**White**End of the Fifth Day's Sale.**Print Case**2- 11**3- 10**3- 10**10 10**10 10*

SIXTH DAY'S SALE.

Wednesday, March the 25th 1829,

At One o'Clock precisely.

- 1 Roman Ruins, &c. by H. Kok.
 2 Four large Landscapes with Sacred and other Figures.
 3 Twelve very early Views of Rome, by Henry Van Cleve.
 4 Twelve, the Months, with Arabesque borders.
 5 Six small Landscapes, by J. Savory.

Molteno

Do

Do

Collins

J. G. BRONCHORST.

- 6 A set of Six, of Roman Ruins, after Poeelemborg.
 7 Three Ditto, more freely etched, Cupid, Venus and Satyr,
 and Two Landscapes, one by Morin.

Do

Tiffin

JOHN ALMELOVEEN, 1614.

- 8 A Set of four Square Landscapes, and the four Seasons of
 lozenge shape.
 9 A Set of Six Views on the Rhine.
 10 Ten ditto smaller.
 11 Twelve small upright River Scenes in Holland.

Collins

Walker

Do

Collins

PETER DE NOLPE, 1610.

- 12 Six large Landscapes, after Nieulandt.

Colaaghi

ROLAND ROGHMAN, 1597.

- 13 Eight Views of Villages in Holland, fine impressions.
 14 Fourteen large ditto.
 15 Fourteen large ditto, "plaisante landschappe," very fine.
 16 Six Views in the Wood at the Hague.
 17 Three Proofs of the foregoing.

Tiffin

Do

Collins

Hastings

Collins

ISAAC VAN DER VINNE.

- 18 Sixteen Views round Haarlem, first proofs, many retouched
 and unfinished, extremely rare.
 19 Twelve, the ordinary impressions of Ditto.

Tiffin

Walker

11—
1—1—
—10— 6

- 20 Preparing for the Chase, very rare.
21 A View in Italy, and Cattle passing a ford, very rare.
22 Four Views in Savoy, under the name of J. Nagevires, and Two duplicates.

Tiffin
Ho
So

J. VAN GOYEN, 1596.

6— 6
—7— 6
—10—
—5—

- 23 A View of a Village.
24 Twelve River Scenes, by J. de Visscher.
25 Fourteen, various Views, after Wieringe and N. J. Visscher.
26 Eight Views of Villages, after ditto, by Gronsveld.

Sarjeant
Ho
So
Walker

JOHN ASSELYN, 1610.

1—
2—2—
—16—
—5—
—9—

- 27 Six Views at Rome, after Asselyn, by Perelle.
28 One by Roland Savory, almost unique, one after Breughel, by old Kok, very rare.
29 Five Landscapes, by Peters.
30 Two large ditto, by De Neve.
31 Six Landscapes with mythological figures, by Rysbrack.
32 St. Jerome and St. Francis, large upright landscapes, by Vander Cabel.
33 Six, Italian Landscapes, by Vander Cabel.

Sarjeant
Ho
Tiffin
Molteno
So
Tiffin

MODERN.

—9—

- 34 Sixteen, Small Views of Amsterdam.
B. H., 1624.
35 An Allegorical Title-piece, Time holding the Arms of Amsterdam, very rare.

So

THEODORE MATHAM, 1610.

1—13—

- 36 An Emblematical Subject, circular, Crucifix and Still Life, and one other subject of Still Life.

So

VARIOUS.

1—2—
—5—
—11—

- 37 Portrait of G. Van Borgh, by Michael Ziveerts, and Portrait of Ziveerts, by himself.
38 Portrait, after F. Hals, by C. de Moor, proof before the letters.
39 A Puppet Show, UNKNOWN, very rare.

Molteno
Tiffin
So

- 10—
 1—5—
 1—3—
 1—10—
- { 40 Drunkards, by Molinaer.
 { 41 De win is een spotter, after F. Mieris, by Bary.
 { 42 The Inside of a Church, Hoecgeest, after Van Bassem.
 { 43 A Centaur and Female, by W. Mieris, very rare.
 44 Two, a Cooper and a Fiddler, by Scheits, pupil of P. Wou-
 vermans, very rare, and two Laroon, &c.
 45 The Chess Player, by Bray, scarce.

} Sergeant
 } Tiffin
 }
 }
 }
 }

HENRY NAUWINK, 1620.

- 3—
 1—15—
- 46 A Set of Eight Landscapes.
 47 A Set of Six ditto, upright.

Woodburn
 Moltens

BARTHOLOMEW BREEMBERG, 1620.

- 1—3—
- 48 Six small Views of Ruins, and Portrait of Breemberg, by Hugmer.

Do

JOHN VAN NICKELLEN.

- 8—
- 49 Two Landscapes, the only work of this artist

Shane

JOHN VAN NOORDT.

- 7—
- 50 A Landscape, with Ruins and Figures, after P. Lastman, with the date 1645.

Do

JOHN HACKAERT, 1635.

- 1—15—
- 51 Six Woody Landscapes with Water, rare and fine.

Woodburn

W. DE HEUSCH.

- 1—8—
- 52 An Italian Landscape with two Figures, by the side of a River, with a Cascade, very rare.

Moltens

JOHN PERCELLES, 1597.

- 19—
- 53 Twenty, of Fishermen on the Coast, with broad margins, fine and very rare.

Collins

MOSES VAN UITENBROEK.

- 7—
 9—
- 54 His own Portrait, very rare, and two, Abraham and Isaac, and Hagar and Ishmael.
 55 The History of Tobit, four.

Shane
 Hastings

ADAM ELSHEIMER.

- 2-12-6 56 Seven, Night Scenes and Figures, one a duplicate, by Count Goudt, fine and beautiful impression. *Wise*
- 7-6 57 A Landscape, after Elsheimer, by Hollar, one ditto by Zocchi, and a Triumph after ditto, Soutman, and a Landscape with Salmacis and Hermaphroditus by M. Passe. *Walker*

NICHOLAS MOYAART, 1660.

- 2-12-6 58 Thirteen Landscapes. *Tiffin*

LEONARD VAN DER COUGHEN, 1610.

- 2-12-6 59 Nine of Figures, extremely rare. *Do*

PETER BOUT.

- 2-9- 60 Four, the Fishsellers, the Skaters, the Sledge, and the Huntsman. *Moltens*
- 1-11-6 61 La Jettée, a River Scene, extremely rare. *Thane*
- 3-10- 62 Fourteen, different Sea and River Scenes, with Packet Boats. *Tiffin*
- 1-13- { 63 Four, Views of Dutch Sea Ports. *Do*
- 1-1- { 64 Nine, long and narrow Views of the Meuse. *Tiffin*
- 1-1- 65 Six, Landscapes with Figures, after ditto, by Burgeys, the Village Wedding, and a Landscape with a Post Waggon, two after ditto.

A. ZYLVELDT, 1635.

- 8- 66 Four, Sea-ports, after Lingleback, with the first address of Clement de Ionghe. *Seyssert*
- 8- 67 Twelve, Sea-ports in the Levant, after ditto, by Gronsveldt. *Do*

A. CASEMBROT.

- 3-10- 68 Fifteen, Italian Sea-ports, extremely rare, almost unique. *Colnaghi*

CORNELIUS VISSCHER, 1629.

- 1-9- 69 His Portrait, holding a graver in his hand, extremely rare, and ditto without the graver. *Moltens*
- 1-13- 70 Portrait of J. Visscher, ditto of an Old Woman, by the same, and Susannah and the Elders, first proof. *Do*

- | | | |
|-------|---|------------|
| 2-3- | 71 A Holy Family, fine impression. | Moltens |
| 2-9- | 72 The Fiddler, a most rich and brilliant impression, very rare. | Do |
| 4-4- | 73 The Pancake Woman, first proof, before the name of Clement de Jonge, in the fore-ground, extra fine. | White |
| 5-1- | 74 The Rat-catcher, first proof, before the inscription below, very rare, and extra fine. | Shane |
| 1-10- | 75 Ditto, the ordinary impression, very rare and fine. | Hastings |
| 1-8- | 76 The Gipsej, very fine and rare impression. | Sergeant |
| 1-1- | 77 The Skaters, proof, before the name, very brilliant. | |
| 3-1- | 78 Het Zoute Scholletje, first and brilliant impression, before the <i>et</i> was added between pinxit, excudit. | |
| -9- | 79 The ordinary impression of ditto. | Slater |
| 3-3- | 80 The Village Surgeon, unique proof, before the name of Brauwer in the fore-ground. | Woodburn |
| 1-2- | 81 Ditto with the name. | Slater |
| 2-2- | 82 The Violin Player, remarkably clear and fine impression. | Moltens |
| 1-17- | 83 A Tabagie, five Men Smoking and Drinking. | } Shane |
| 1-14- | 84 A Tabagie, two Men and a Woman Drinking. | |
| 1-4- | 85 The Mousetrap, "vivitur parvo bene." | White |
| 1-13- | 86 A Huntsman going out in the Morning in front of a Stable, after P. de Laer, most brilliant and fine. | } Hastings |
| | 87 A Man and Woman, with Cattle in the Water, after ditto, the companion. | |
| -10-6 | 88 The Lime-kiln, after ditto. | Shane |
| -11- | 89 An Assemblage of Beggars before a Kiln playing at cards and disputing, after ditto. | Hastings |
| -6- | 90 The Stable, after ditto, before the names. | White |
| -6- | 91 Ditto, with the names. | } Walker |
| | 92 The Farrier, after ditto. | |
| -11- | 93 Robbers Stealing Horses, after ditto. | } Tiffin |
| 1-6- | 94 A Landscape with Cattle, after ditto. | |
| | 95 A set of four upright Landscapes, after Berghem. | White |
| | 96 Two Landscapes, after ditto, proofs, with very broad margins. | Hixon |
| -13- | 97 The Coronation of the Queen of Sweden. | Woodburn |
| 3-15- | 98 The Marriage of the King and Queen of Sweden, very rare. | Do |
| 6-6- | 99 The Tomb of Marius, extremely rare. | Moltens |
| | 100 PORTRAIT OF VONDEL, proof before the figures on the map which hangs against the wall, and before the Satyr's Head against the manuscripts on the shelf. | |

- | | | | |
|------------|-----|---|-----------------|
| 3 — — | 101 | Ditto, proof as before, except that the small Satyr's Head on the box is introduced. These two proofs are before any inscription at the bottom. | <i>Colnachi</i> |
| — 5 — | 102 | Ditto, the ordinary impression, very fine. | <i>Hastings</i> |
| 1 — 13 — | 103 | Portrait of Bamna, first impression before the date, brilliant, broad margin. | <i>Sergeant</i> |
| 1 — — | 104 | The large Portrait of John de Paep, with a View of the Exchange at Amsterdam, scarce. | <i>Colnachi</i> |
| 2 — 16 — | 105 | The small Portrait of Ditto, proof before the name in the background, very brilliant and rare. | <i>Moltens</i> |
| 1 — 5 — | 106 | Ditto, with the name. | <i>Do</i> |
| 1 — — | 107 | Portrait of Coppenol, proof before the letters. Ditto, with the letters. | <i>White</i> |
| 1 — 1 — | 108 | Portrait of the Elder Adrian Pauw, in his library. | <i>Moltens</i> |
| 1 — 1 — | 109 | Portrait of Hadrianus Pauw robed as President, brilliant and rare. | <i>Woodburn</i> |
| 1 — 4 — | 110 | Portrait of Wachtelaar, who received Henrietta Maria, proof before the letters. Ditto, the ordinary impression. | <i>Do</i> |
| — 10 — | 111 | Portrait of Pope Alexander the VIIIth. | <i>Walker</i> |
| — 2 — | 112 | Portrait of Vosbeigius, Ditto of J. Merius. | <i>Moltens</i> |
| — 5 — | 113 | Portrait of Frederic, Henry, and Amelia, and Ditto of Solnis his Wife, | <i>Walker</i> |
| — 6 — | 114 | Ditto of Scriverius. | <i>Do</i> |
| — 15 — | 115 | Two, Portrait of Henry du Booy and Helena. Ditto of L. de Savery, and his Wife, | <i>Sergeant</i> |
| 3 — — | 116 | Portrait of Motmans, Ditto of De Vries. | <i>Woodburn</i> |
| — 9 — | 117 | Portrait of John Johnson de Dood, very rare. | |
| 1 — — | 118 | Portrait of Engeltje Peters Kortleve. Ditto of Visscher's Mother. Ditto of M. Sparenbeeck. Ditto of Constantine Huygens. | <i>Tiffin</i> |
| — 5 — | 119 | Portrait of Jacob Cornelitz, after Visscher, by Van de Hoove. | <i>Walker</i> |
| — 5 — | 120 | A Little Eneas, after B. B. very scarce, and two various, a Queen holding an Urn in her hand, and a Man grinning. | <i>Tiffin</i> |
| 2 — 12 — 6 | 121 | Four Portraits, proofs before the letters. | <i>Woodburn</i> |
| 2 — — | 122 | The Russia leather Portfolio, gilt, with leaves, which contained the preceding lots. | <i>White</i> |

JOHN VISSCHER. 1650.

- 8 — 4 — 123 Three, a Set, containing the Village Fair, a Tabagie, with Peasants dancing, and an Interior, with several Peasants smoking and drinking, all after A. Van Ostade, THE VERY FIRST PROOFS BEFORE ANY LETTERS, UNIQUE ; these are the only set of proofs which Mr. Josi had ever seen.
- 1 — 4 — 124 Three, a Set of ditto with the letters, brilliant, but one of them before the verses.
- 1 — 11 — 6 125 The Peasant's Ball, after Berghem, rich impressions.
- 2 — 1 — 126 Le Tatonnier, after Ostade, splendid impression.
- 2 — 4 — 127 A Woman spinning, and a Man reading, after ditto, very fine, first proof.
- 3 — 10 — 128 Outside of a Tabagie, Peasants Smoking and Drinking, and others playing at Tric Trac, after ditto, formerly Mariette's.

Colnaghi

Plater
Sergiant
Josi

Josi

White

ORIGINAL DRAWINGS, BY DUTCH AND FLEMISH MASTERS.

- 6 — 6 — 129 PAUL POTTER. A Neatherd, watching Cattle and Sheep near a Hovel in a warm summer evening ; a capital original Drawing, in water colors.
- This original Drawing is the only one known by Paul Potter, and was privately purchased by Mr. Josi in 1810 from the descendants of the Artist, at the Hague, through the means of Mr. Haag, Director of the Cabinet of the Prince of Orange.*
- 1 — 13 — 130 H. VAN DE VELDE. A Fleet preparing to Engage, a very fine and high finished drawing, in Indian ink.
- 6 — 5 — 131 DITTO. An Engagement, the companion Drawing.
- 4 — 14 — 6 132 RUYSDAEL. A Woody Landscape, with Water, chalk and Indian ink, very fine and rare.
- 1 — 8 — 133 VANDER ULFT. Roman Ruins and Figures, a capital Drawing, in bistre.
- 2 — 7 — 134 A. VAN DE VELDE. A Landscape, with a River and Ferry-boat, Cattle, and a Figure Angling, a fine drawing, in bistre.
- 10 — 6 135 DITTO, Ruins, with Figures, and a River in the distance, Indian ink.

White

Joffin
Hastings
Mottens

Josi

Josi

Woodburn

1-4-	136 BACKHUYSEN. Shipping in a Harbour, in bistre, very rare.	Moltens
-10-6	137 A. VAN DE VELDE. Ruins, with Figures, in Indian ink.	Tiffin
1-1-	138 A. CUYP. A River Scene, with a Windmill and Figures, tinted.	Moltens
1-2-	139 DITTO. A River Scene, with Figures, ditto.	Shirley
-12-	140 BOTH. A Landscape, in Indian ink.	Shirley
-12-	141 VAN DER VINNE. Figures Hawking, in a Landscape, in Indian ink, on vellum.	Hastings
-10-6	142 VAN DER CABEL. A Landscape, with Figures, chalk washed.	Shirley
-10-	143 ROGHMAN. A Landscape, with Ruins, in Indian ink.	Moltens
-15-	144 ROMYN. Ruins, with a Peasant and Cattle, a pair, in Indian ink.	Hastings
1-3-	145 RIDINGER. Wild Animals, in a Landscape, bistre.	Shane
1-6-	146 GOLL. A View near Haarlem, a ditto of Weesp, by an Amateur, in Indian ink.	Moltens
2--	147 J. CATS. A View of the Castle of Breloc, and Peasants driving Sheep through the water, bistre.	Shane
1-1-	148 DOMER. A View of the City of Saumur, tinted,	Shane
1-10-	149 LANGENDYK. The Attack of a Convoy, Indian ink.	Colnaghi
1-11-6	150 DE BEYER. A View of the Dom Church at Utrecht.	Haber
1-5-	151 D. LANGENDYK. An Attack of Cavalry in a Village, pen and Indian ink.	Colnaghi
3-1-	152 WATERLOO. A large upright Woody Scene, chalk washed.	Moltens
-11-	153 RADEMAKER. The Palace of the Prince of Orange at Ryswick.	Colnaghi
2--	154 LANGENDYK. A Skirmish of Cavalry, in bistre.	Lyze

End of the Sixth Day's Sale.

SEVENTH DAY'S SALE.

Thursday, March the 26th, 1829.

At One o'Clock precisely.

VARIOUS.

- 4 — 6 1 A Revolutionary Festival in Amsterdam, four proofs, and one coloured, Ten Others, in colours, and Four Views of the Explosion at Leiden. *Smith*
- 4 — 2 Four Proofs of the Interior of the Institution at Amsterdam, called Felix Meritis, containing numerous Portraits of Public Characters.

WEIROTTER, &c.

- 8 — 3 The Third Set of Eighteen Views in and about Rome. *Kent*
- 8 — 4 A Set of Twelve Ditto, from Nature, 1760, and a Set of Six Views on the River Seine, dedicated to Boucher. *do*
- 9 — 5 Twenty-one large and small of Landscapes and River Scenes, unfinished. *Collins*
- 11 — 6 Gesner, Ten Landscapes, dedicated to M. Watelet. *Kent*
- 8 — 7 A Set of Twelve Ditto. *do*
- 9 — 8 A Set of Ten Landscapes, with Mythological Figures. *Collins*
- 7 — 9 A Landscape, by Ruisscher, very rare. *Tiffin*
- 10 Two small Landscapes, by Van Noordt, one touched upon, and Cattle, after P. de Laer, by Ditto.

ALBERT MEYERINCH, 1645.

- 11 — { 11 Two, Cattle, and a Rocky Landscape, with a Cascade. *Walker*
- 12 Ten upright Landscapes, with Monuments.
- 13 Eight Ditto, large oblong.

CORNELIUS DE WAEL, 1594.

- 5 — 14 Twelve, A Set of Sea-ports and Figures. *Tiffin*
- 5 — 15 Twelve, a Set of the Months, Author unknown, the titles in Spanish. *Walker*

ANDREW BOTH. 1618.

- 16 — 16 Five, the Senses.
 2 — 2 — 17 Two, Hermits at their Devotions, an Oriental Head, extremely rare, and a Bust of a Woman, ditto.

Thane
 Tiffin

P. MOLYN, 1687.

- 1 — 1 — 18 Four Landscapes, with Figures, and Three Ditto, smaller.

So

T. WYCK, 1640.

- 1 — 18 — 19 Thirteen, of Buildings and Figures, and from the Spanish Novel of Lazarillo de Tormes, rare.
 1 — 1 — 20 Three very small Etchings, one after P. de Laer, and one by Archregardus, after Wyck, very rare.

Moltens
 Thane

WILLIAM VAN BEMMEL, 1630.

- 16 — 21 An upright Landscape, with a Man Angling, and Six Landscapes.

So

SMEES.

- 9 — 22 Five oblong Landscapes.

Tiffin

J. ROEMER.

- 9 — 23 Four Landscapes, with Cascades.

Thane

J. W.

(unknown.)

- 5 — 24 Six, Views of Castles.

Tiffin

DIRK DALENS.

- 5 — 25 A Set of Six Landscapes, after Dalens, by W. Swidde, and one copy.

Walker

ANNA MARIA DE KOKER.

- 11 — 26 Two, a Village near a River, and a Farm at the side of a Wood.
 — 12 — 27 Two, a Farm near a River, square, and a Landscape, with two trees at the side of a wood, circle, very rare.

Thane

Moltens

HERMAN SAFTLEVEN, 1609.

- 1 — 7 — 28 Portrait of Saftleven, by Himself, extremely rare, and a Boy sitting, with a Pitcher.
- 2 — 12 — 29 De Wittevrouwen Poort at Utrecht, first proof before the Sky, Ditto, with the Sky.
- 3 — 3 — 30 A Wood Scene, and an open Landscape, a pair, brilliant and fine.
- 1 — 5 — 31 A View of the Castle of Nieuwenrode, proof before the letters, and a Landscape, with Figures, sunset.
- 10 — 32 Four, the Seasons.
- 1 — 14 — 33 Four River Scenes.
- 14 — 10 — 34 Six, a Set of Romantic Landscapes.
- 1 — 18 — 35 A Pair, upright, and a Pair, oblong, Views of the River Seine.

*Tiffin**Do**Strutt.**Tiffin**Woodburn**Collins**Tiffin**Do*

JOHN VAN AKEN, 1514.

- 1 — 11 — 6 36 A Set of Views of the Rhine, with a duplicate proof before the letters.
- 16 — 37 Two Landscapes, with Travellers, Horses, and Mules, duplicate impressions, one of them before the name of Nott. Three Small Landscapes, and one other.

*Molteno**Strutt.*

CARL DE MOOR.

- 15 — 38 His own Portrait. Portrait of G. Dow, after Schalken.
- 14 — 39 Two Portraits of F. Mieris, proof, before the letters and after, and Portrait of Van Goyen.

*Molteno**Tiffin*

WATERLOO.

- 1 — 10 — 40 Two, a River Scene, and a Landscape, the latter almost unique.
- 5 — 5 — 41 Two Landscapes, and Two River Scenes, ditto.

*Strutt**Bois*

ABRAHAM VERBOOM.

- 3 — 3 — 42 Two Landscapes, with Trees, (the whole of his Work,) first proofs, before the lines in the Sky, extremely rare.
- 9 — 43 Ditto, with the lines in the Sky, also a Set of Six, after Verboom, by Grosvelt.

*Tiffin**Walker*

J. RUYSDAEL, 1636.

- 11 — { 44 The Three large Landscapes, fine impressions.
 { 45 The Jew Churchyard, first proof before the arms, by Blooteling.
 — 11 — 46 Six Views of Old Amsterdam, by Ditto, and one proof.

Tiffin
Collins

JOHN BOTH, 1610.

- 1 — 1 — 47 Five upright Landscapes, one of them a duplicate.
 1 — 5 — 48 Six oblong Ditto.
 1 — 1 — 49 Eight upright, after Both, by Beich.
 — 11 — 50 Four Ditto, by Lutma.

Tiffin
Townley
Shaw
Walker

GEORGE PANNEELS.

- 10 — 6 51 The Fable of Calisto, in a Landscape, with unusually broad margin, extra rare.

Tiffin

HERCULES SEGHERS.

- 2 — 2 — 52 A large Rocky Landscape, printed on both sides, very rare.

Do

REINIER NOOMS, ZEEMAN, 1612.

- 1 — 5 — 53 A Ship Careening, not described by Bartsch.
 9 — 19 — 6 54 A SET OF SEAPIECES, ALL VERY FIRST PROOFS, without letters or title, no other similar set known.
 1 — 5 — 55 A View of the two Forts at Amsterdam called the Block Houses, very rare.
 2 — 2 — 56 Eight, a Set of different Views on the Amstel, first proof before the inscription or numbers, very brilliant and fine.
 — 13 — 57 Twelve, a Set of various Ships.
 — 12 — 58 A Set of Twelve Ditto.
 2 — 1 — 59 A Set of Eight Views in Paris.
 — 10 — 60 Seventy-five Small Views of Villages in Holland.

Woodburn
Do
Moltens
Tiffin
Nichol
Moltens
Colanichi
Walker

L. BAKHUIZEN, 1631.

- 7 — 7 — 61 Portrait of Bakhuyzen, by himself, mezzotinto.
 10 — 62 A Set of Ten complete Sea and River Scenes, first impressions before the numbers, with large margin, and the title.

Moltens
Do

15—15—

- 63 THE LARGE SEAPIECE, TOUCHED UPON BY BAKHUIZNE, and purchased by Mr. Josi from the family of the painter, extremely rare.

1—16

- 64 A River Scene, highly finished pen drawing.

Tiffin
Hastings

A. BRAUWER, 1608.

2—7—

- 65 A Boor and his Child looking at a Monkey, a Boor lighting his Pipe. A Chimney Sweeper and a Traveller resting, and the latter before the address.

Tiffin

2—8—

- 66 A Woman reading a Gazette. A Boor asleep, and a Lady at her Toilette, proof before the letters, and a Boor on a Bank with a Pig, ditto, proof.

Hester

ADRIAN VAN OSTADE.

(Born in 1610.)

31—10—

- 67 HIS COMPLETE WORK, WITH MANY PROOFS AND VARIATIONS, AND THE SUPPLEMENT, viz. His Portrait, by Coclers, unfinished proof, Ditto, more finished, and Ditto, quite finished.

Walker

Portrait of Ostade, by J. Gole, in an oval, with his hat on, mezzotinto.

A Ditto, Ditto, after Dusart, by Ditto.

The Painter, with the high Cap, before the lines on the Picture, and before the word *excudit* after the name in the margin underneath.

Ditto, with the high Cap, and with the letters.

Ditto, with the low Cap, before the word *excudit*.

Ditto, Ditto, with the word *excudit*.

The Large Ball, two impressions, with some variations.

The Large Tabagie, *first proof* before the letters, and before the cross hatchings on the cellar door and chair.

Ditto, the second state, without the cross hatchings, but with the Latin verse in the margin underneath.

Ditto, the third state, with the cross hatchings, and with the black cap on the head of the Child.

The Little Tabagie, two impressions.

A Family at their Meal saying Grace, first state, without the cap on the Man's head, and with the Shadow on the wall.

Ditto, the second state, with the cap, and without the shadow.

The large Interior, first state, being a very faint etching, very little finished *very rare*.

Ditto, the second state the finished plate.

The Little Interior.

The Empty Chair.

The Trictrac Players.

The Knife Fighters.

THE CONCERT, first proof, with the Figures on the white back ground, UNIQUE.

Ditto, with the planks on the fore-ground and the wall shaded, but with the faint border, *unique*.

Ditto, the finished state, very fine.

The Empty Pitcher, two impressions.

The Schoolmaster.

The Round Dish, two impressions, one of them before the border.

The Cobbler sitting in his Stall, before the vine outside the house, in the right hand corner.

Ditto, with the vine.

The Little Violin Player.

The Knife-grinder.

The Pedlar, first state, with the white shutter and pig-sty, and before the black line round the plate.

Ditto, the last, with the black line.

The Clarinet Player, two impressions,

The Reeler, fine impression.

The Pig Butcher, first state, with the broad lights, and before the dark line, a very faint etching.

Ditto, the second state, more worked, with the broad lights, but with the black line.

Ditto, the third state, with the small lights, and more finished.

Ditto, the fourth state, the ordinary impression.

Ballad Singers at a Window, with Candlelight, called the Rhetoricians, first state, before the vine leaves, and before the pot and spoon above the window, extremely rare.

Ditto, the second state, with the vine leaves, pot, and spoon, more worked and black, very brilliant.

Ditto, the third state, much lighter than the preceding impression.

A Copy of Ditto, and one other.

Two, the Workshop, a Man and Woman leaning over the Door, more or less finished.

The Smoker at the Window.

The Baker blowing his horn at a window.

A Peasant leaning over a door.

A Woman holding a Child at the door, which another Woman is taking from her, two impressions, with variations.

A Woman, with a Child on her lap playing with a doll.

The Fruit-shop, two Old Women talking together in the fore-ground, the first state, the top of the arch and house being partly white.

The Sign-board, with a Garland, first state, full of burr, without the lines on the man's jacket.

Ditto, the ordinary impression.

The Old Grange, first state, the bottom part of the beam being with a single line.

Ditto, the ordinary impression, the bottom part of the beam being full of cross hatchings.

The Pig-sty, fine.

Two Boys Angling over a Bridge, two impressions.

The Large Country Fair, very fine, with the burr.

The Little Country Fair, first state, the house and tent behind without the cross hatchings, much less worked, and with the faint border.

Ditto, the ordinary impression.

The Quack-doctor, first state, being a very faint etching, and before the children on the left side, but a Cottage is seen, and a Man going in the distance, with the faint line, extremely rare.

Ditto, the second state, with the Children, and black line.

The large Violin Player, first state, with the Tower and Church in the distance, less shaded, and with the faint line.

- Ditto, the ordinary impression.
- The Village, with the Man and Woman talking together in the fore-ground, first state, the Well not quite made out, and with the faint line.
- Ditto, the ordinary impression, with the dark line.
- The Wanderers, a composition of figures in conversation in the fore-ground, first state, with the single line on the petticoat of the Woman, and jacket of the Man, with the high cap.
- Ditto, the second with the black line, and cross hatchings.
- The Lame Peasant and his Wife, first state, before the border.
- Ditto, with the border.
- The Man with the large Hat, in front view.
- The Man standing with his hand behind his back, first state, with the faint line.
- Ditto, the second impression, with the dark line.
- An old Man leaning on a stick, arched at the top, first state, with the burr, and faint line.
- Ditto, with the dark line.
- The large Smokers, the roof with the faint line.
- The Hurdy-gurdy Man.
- The little Smoker, oval, first state, with the faint line.
- Ditto, with the dark line.
- Bust of a Man seen in front, first state, with the small shoulders, and faint line.
- Ditto, the second, with the broad shoulders, and dark line.
- Bust of a Peasant Laughing, seen in profile, first state, with the dark back-ground, and faint line, *extremely rare*.
- Ditto, with the white back-ground, and dark line.
- Bust of a Woman Laughing, seen in front before the line.
- Ditto, with the line.
- Bust of a Woman Laughing, seen in profile, first state, without the line.
- Ditto, with the line.
- A Group in an Interior.

DOUBTFUL PIECES.

- The Tabagie, with three Figures.
- Travellers sitting under a Tree, taking Luncheon.

A Man leaning over a Door Smoking.

The Village Repast.

A Man making Water.

PRINTS AFTER OSTADE.

Two, Peasants Smoking and Drinking, by Smidt, and a Landscape with a Man on Horseback, followed by a Man with two Dogs.

CORNELIUS BEGA, 1620.

13 — 10 —

68 HIS WORK in thirty-four pieces, *fine impressions*, with some variations.

See Catalogue

CORNELIUS DUSART, 1665.

6 — 10 —

69 HIS WORK in thirty-eight pieces, very fine, with many variations.

Stoffin

1 — 15 —

70 The Portfolio, with leaves, bound in russia, which held the preceding lots.

Hastings

ANTHONY WATERLOO, 1618.

Withdrawn

71 A SET of his ETCHINGS, consisting of ninety various Landscapes, *fine impressions*.

ALLARD VAN EVERDINGEN, 1621.

2 — 12 — 6

72 A SET of his ETCHINGS, in 101 pieces, consisting of various Landscapes, very fine impressions.

White

73 A Portfolio with leaves, bound in russia, gilt.

K. DU JARDIN.

10 — 10 —

74 A COMPLETE SET of the ETCHINGS of K. DU JARDIN, with the Supplement, *fine impressions*, in a russia portfolio, with leaves.

Stoffin

PETER NOLPE.

2 — 5 —

75 THE TRIUMPHAL ENTRY OF MARIA DE MEDICI INTO AMSTERDAM, Six Plates, the large Cavalcade, by P. Nolpe, after J. M. de Jonge, very fine, first proofs, from the Collection of BURGOMASTER HASSELAER, one of the four who concerted the reception of this sovereign, *very rare*.

Hastings

- 5 — 76 One, the small Cavalcade, proof before the letters, with broad margin, *very fine*. *Moltens*
- 5 — 77 Six, the Reception and Rejoicings in honour of M. de' Medici, the complete part after Simon de Vlieger, and J. Marsse de Ionge, by S. Savery, first impression, before the numbers in the right corner of the margins, very rare. *Hastings*
- 13 — 78 The Four Burgomasters of Amsterdam in consultation, by Suyderhoef, after De Keyser, *very fine impression*. *L^o*
- 1 — 10 — 79 The complete set of the Allegories of the History of M. de Medici, and the whole length portrait, by P. Nolpe, after Moyaart, first impression, before the numbers, very rare. *Colnaghi*

CLAAS JANZ. VISSCHER.

- 80 Two Views of the Old and New Church at Amsterdam, and the Burning of the Old Town Hall, by J. de Baen, rare.

J. VAN DER HEYDEN.

- 7 — 81 A View on a Canal, with a House damaged by Fire, and View of a Dock Yard, with a Ship injured by Fire. *Moltens*
- 7 — 82 The large View of the two Block Houses at Amsterdam, also January, Autumn, and the Element Earth, after P. Potter, &c. *Colnaghi*
- 10 — 83 The Breaking of St. Anthony's Dyke at Amsterdam, and two Slips on one sheet, the mending of ditto, after Esselens. *Tiffin*
- 5 — 84 The Castle of Zuylen, by Roland Roghman. *L^o*

ISAAC MOUCHERON, 1670.

- 16 — 85 A View of the Rejoicings at Amsterdam, in honour of the Russian Embassy, very scarce, and the Menagerie at ditto. *Colnaghi*
- 5 — 86 Three, the Castle of Breda, killing Walrusses at Nova Zembla, and a small slip View of Amsterveen. *Smith*

NIEULANT.

- 87 A set of nine Landscapes and Figures, after P. Brill.

WOUVERMANS, &c. &c.

- 9- 88 Portrait of Wouvermans, by Dupuis, and a set of Camp
 Scenes, five of them proofs, before the numbers, by J.
 Visscher. *Wouvermans*
- 10- 6 89 A set of three, after Wouvermans, by J. Visscher, with the
 address of De Wit, and the name of Bouwerman, in-
 stead of Wouwerman, *very rare*. *Do.*
- 1- 11- 6 90 The Menage, a Camp Scene, and Figures Landing Goods
 on the Coast, by Danckerts, after ditto, *very brilliant im-
 pressions*. *Do.*
- 15- 91 A Camp Scene, by J. Visscher, fine impression. *Do.*
- 10- 6 92 Figures Regaling at a Sutler's Booth, and a Halt of Cavalry,
 by J. Visscher, *first proofs, before any letters*. *Do.*
- 8- 93 A large Interior of a Stable with Figures, an unfinished
 etching, by Le Bas, touched upon with water colours. *Higon*
- 5- 94 A Landscape, by Ossenbeek, after S. Rosa, and the Death
 of the Stag, by Audrey. *Moltens*
- 11- 95 A set of six, of Battles, large, by Hughtenborg. *Stipin*
- 9- { 96 Ten, a set of Churches and Buildings in Holland, by De }
 Hooge. *Do.*
- 5- { 97 A set of sixteen Landscapes and Figures, after Francisque, }
 by Genoels.
- 9- 98 A set of five upright Landscapes, by Genoels, one circular
 ditto, and a set of four oblong ditto, after Francisque. *Do.*
- 9- 99 A set of six oval Landscapes, by Genoels, and a set of six
 ditto, after Francisque, by Genoels. *Do.*
- 9- 100 Ten small Landscapes, by Genoels, and six ditto, larger. *Do.*
- 5- { 101 Four Landscapes and Mythological Subjects, by De Neve, }
 and three Landscapes by A. de Jode. *George*
- 8- { 102 A set of eight Classical Landscapes, by De Neve. }
 103 A set of fourteen small Landscapes, with Buildings and
 Figures, by Vermeulen. *Higon*
- 7- { 104 Four large Landscapes with Figures, by Vermeulen, a }
 ditto, by Voet, and a ditto by A. Van der Lann.
- 2- 6 { 105 Three large Landscapes, by Vermeulen, and one impres- }
 sion of ditto
 106 The Castle of Emaus, by Hondius. *Moltens*
 107 A large Landscape with a Bear-hunt, by Hondius, proof,
 and two Landscapes, after Mola.

- 3 108 Six Landscapes, by Baudwins, and a large Landscape, by Genoels.

PRINS.

- 14 139 His Work, in twenty-five pieces. *Nylon*

J. P. GRAVE.

- 5 110 His Work, in twelve pieces.

G. VAN NYMEGEN.

- 1 111 His Work, in forty-five pieces, *proofs*. *White*

JOHN LUIKEN.

- 16 112 His large Bible, in one portfolio. *js*
 2 113 The different Stages of Human Life, fifty-two pieces, first proofs, the entire plates.
 7 114 Scriptural Subjects, forty pieces, ditto, ditto, first proofs, the entire plates.
 115 Subjects from the New Testament, thirty-one pieces.
 116 Historical Travels, twenty-three pieces.
 117 Instructive Fables, forty-one pieces, first proofs, the whole plates.
 118 Spiritual Fables, forty-one pieces, first proofs, the whole plates.
 119 Emblems, fifty-two pieces, first proofs, the entire plates.

RADEMAKER.

- 120 His Holland's Tempe, consisting of thirty Views between Amsterdam and Haarlem.
 121 Views in Alkmaar, nineteen pieces.
 122 Views in Delft, forty-six pieces.
 123 Holland's Arcadia, consisting of one hundred Views along the River Amstel and Wetering near Amsterdam.
 124 Views round Leyden, one hundred pieces, one ditto.
 125 Views in Holland, nine Numbers.

End of the Seventh Day's Sale.

PART II.
OF THE
COLLECTION OF ENGRAVINGS, &c.
OF
CHRISTIAN JOSI, ESQ. DECEASED.
CONSISTING OF
THE WORKS OF HOLLAR.

THE SALE WILL TAKE PLACE AT
MR. CHRISTIE'S GREAT ROOM,
Monday, March 30, 1829, and Two following Days,
At ONE o'Clock precisely.

EIGHTH DAY'S SALE.

Monday, March 30th, 1829,

At ONE o'Clock precisely.

WORKS OF W. HOLLAR.

CLASS I.

RELIGIOUS SUBJECTS OF THE OLD AND NEW
TESTAMENT; AND DEATH'S DANCE.

— 9— 6 1 St. Christopher, No. 1 in Vertue's Catalogue of Hollar; St. George, No. 2. Our Saviour on the Cross, No. 3, after A. Durer. David playing on the harp before Saul, No. 6. Judah and Tamar, No. 7. David killing Goliath (in a small square) H H, No. 8. David delivering a letter to Uriah to carry to the Army, No. 9; and the decollation of John the Baptist, after Elsheimer.

— 16— 2 A Woman, at full length, crowned in an ermine mantle, and a chalice in her hand with the Eucharist upon it, after Holbein, No. 4. The Descent from the Cross, after Holbein, No. 10.

— 5— 3 Solomon visited by the Queen of Sheba, after Holbein, No. 11; and Death's Dance through all degrees, in one plate, No. 43, before the name of Hollar.

Hane

Molteno

- 5-10- 4 HOLBEIN'S DEATH'S DANCE through the various states of life, in 30 prints, with the decorations and borders, from No. 12 to No. 41, *with very broad margins.* *Moltens*
- 1-5- 5 Ditto Set without the borders. *Colnaghi*
- 5- 6 The Holy Family, after Perino del Vaga, No. 49, and St. Catharine, half length, after Raffaele, No. 194. *Moltens*
- 5- 7 A large Scripture piece of Our Saviour and St. Thomas, after Salviati, No. 51. *go*
- 1- 8 St. Francis in the Desert, after A. Brauwer, No. 53, and ditto smaller, No. 54. *go*
- 10-6 9 St. Erpho, 17th Bishop of Munster, standing, with his pastoral staff, No. 56. St. Laurence, after Elsheimer, No. 59; and the Temptation of Christ, No. 60; and Tobit and the Angel, No. 61. *Thaas*
- 4-6 10 Mary Magdalen, No. 62, and St. Bruno standing, No. 211. *Smith*
- 10-6 { 11 A Magdalen praying before a crucifix, No. 63.
12 SALVATOR MUNDI, A BRILLIANT FIRST PROOF before the letters, and the common impression, No. 71. } *Moltens*
- 1-18- 13 Richard the Second with his patron Saints supplicating the Virgin and infant Saviour, in two compartments on one sheet, 1639, fine and scarce, No. 72. *go*
- 2-6 14 Ten of the set of 18 Common Prayer Book cuts, No. 78. *go*
- 7- 15 The large Ecce Homo, after Titian, No. 112, remarkably fine. *go*
- 10- { 16 Christ on the Cross, No. 113, a large sheet, after Van Dyck; very fine impression.
17 Seven of the Office of the Holy Week, No. 119 to 126; and the Ecclesiastical Tree, No. 127; and the Six Days of the Creation. No. 130 to 135. } *Colnaghi*
- 7- 18 A miraculous image of the Virgin fastened to a tree, No. 140. Ditto smaller, No. 141. Philibertus and St. Agatha, No. 136; and the Virgin embracing the Child, No. 145. *Moltens*
- 5- 19 Thirty-six small Scripture stories from the book of Genesis, very fine and scarce, No. 148 to 183. *go*
- 5- { 20 Four Days of the Creation, No. 184 to 187, and two other Days (longer), No. 188 to 189. } *go*

- 21 *Sacra Nemeſis*, the woman beating flies from a candle ; No. 191, and the Virgin appearing to St. Norbert, No. 196.
- 4-6 22 A set of small Scripture subjects. The History of Jacob's Sons, *not described by Vertue*.

Moltens

CLASS II.

HISTORIES, FABLES AND EMBLEMS.

- 2-6 23 Seleucus's severe judgement against Adultery, after Giulio Romano, very fine, No. 1.
- 7-6 24 The Daughters of Aglaura, No. 3. An emblem of Humility, No. 14. An emblem of Civil Discord, No. 37; and St. George and the Dragon, an ornament to a letter I, in Ashmole's Order of the Garter, No. 234. Pallas, No. 5; Juno, No. 6; Venus, No. 7; and another Venus, No. 8.
- 1-13- 25 The fable of Latona, No. 10. The fable of the Satyr and the Countryman, No. 15; and eight, part of a set of eleven moral emblems, (three of them first proofs,) No. 19 to 29.
- 5- 26 Archbishop Laud's Trial, No. 32. The manner of Maximilian sitting at dinner, No. 45. Representation of the Combat in Paris between John de Astley and Peter de Masse; and the Combat in Smithfield between John Astley and Sir Philip Boyle, No. 46.
- 1-1- 27 An emblem of the Orange Tree, No. 30, *very rare*.
- 10- 28 TRYAL OF THOMAS EARL OF STRAFFORD, VERY BRILLIANT AND RARE, No. 33.
- 9- 29 EXECUTION OF DITTO ON TOWER HILL, ditto, No. 34.
- 30 The Proclamation of Peace between Spain and the States General, No. 35; and 29th Emblem of the prosperity occasioned by the Peace between Spain and the United States, after C. Schut; one, the counter proof, retouched by Schut, as a model to Hollar; UNIQUE.

So

So

Carlyon

Smith

Moltens

So

So

5— 31 A View of the Fire Works near Stockholm, No. 47. The inside of St. George's Hall, Windsor, No. 48; and seven of Ogilby's Virgil, No. 53. Smith

16— 7— 6 32 ARCHBISHOP LAUD, WHOLE LENGTH, FIRING OFF A CANNON BALL (*the oath*), with the form of swearing it, as required by the Church of England; several Bishops and Puritan Divines are represented standing by; over it is written Colanget

*This Cannon's seal'd, well forg'd, not made of lead:
Give fire; O noe, 'twill breake, and strike us dead.*

A PRINT OF EXTRAORDINARY RARITY, VERY BRILLIANT IMPRESSION, No. 205.

5— 33 King Charles the First kneeling, No. 206; brilliant impression. King Charles, standing, with a sword, &c. and Justice crowning him, No. 221. Hastings

5— 34 Pompe Funebre de M. Jean Baptiste de Tassis, No. 211. Queen Mary de Medicis, King Charles and his Queen standing, No. 217. Queen Henrietta Maria sitting, and Pallas standing near her, No. 224. Holtens

1— 1— 35 A satirical portrait of ABEL THE MONOPOLIST, with a wolf's head, hooks in lieu of fingers, screw legs, bags of money, &c. twelve English verses, fol. CURIOUS AND RARE. go

5— 36 The Fons Signatus, unfinished proof, No. 218. go

10— 37 King Charles the Second's Cavalcade through the City of London to his Coronation, April 22, 1661, twenty long slips, being *twelve more than are mentioned by Vertue*, numbered. Master

1— 16— 38 The Russia leather Portfolio, gilt, with leaves, which contained the preceding lots.

CLASS III.

TOPOGRAPHY.

Maps, Plans, Views and Prospects.

- 8 — 8 — 39 LONDON (LARGE PROSPECT OF) on seven sheets, and *two yards and a half long*, with Latin verses by Edward Benlowes, dedicated to the Princess Mary and William the Second, Prince of Orange, by C. Danckers, 1647; the first and second plate on one sheet, with broad margins, in fine preservation, No. 1.
- 4 — 15 — 40 A LONG VIEW OF LONDON in four large sheets, *not described by Vertue*, UNIQUE.
- 4 — 1 — 41 THE ROYAL EXCHANGE OF LONDON (the large View) PROOF before the medal of Sir Thomas Gresham was introduced, A MATCHLESS IMPRESSION, VERY RARE, No. 2.
- 1 — 1 — 42 Ditto with the head, *fine*.
- 6 — 43 A smaller View of the Royal Exchange, No. 3. The Tower of London, No. 4. The Piazza in Covent Garden, No. 5; and St. Mary Overy's Church, No. 6; very brilliant impressions.
- 15 — 44 Lambeth House, No. 7. Whitehall, No. 8. Civitatis Westmonasteriensis, pars 9; and Westminster Hall, No. 10: a set of four very fine impressions.
- 1 — 10 — 45 A small View of London from over the water, No. 11; and a small View of Lambeth, No. 12. A small View of Tottenhill Fields, No. 13; and a ditto of Windsor Castle, No. 14: a set of four most brilliant impressions.
- 6 — 46 Islington by the water side, No. 15. A View of London by Islington, No. 16. Another Prospect of Islington, No. 17. Prospect on the North side of London, No. 18; and two Views of the Water-house by Islington, No. 19 and 20; the very first impressions before the address; and No. 2 of ditto, the retouched plates.

*Mollens**Colnaghe**Mollens
Smith**Hastings**Kane*

- 1-3- 47 A Prospect from Greenwich to London, with four Latin verses ;
a brilliant impression on two sheets, No. 21. *Moltens*
- 1-11-6 48 A View of Richmond, No. 23, unfinished impression, brilliant,
and the finished impression. *50*
- 1-5- 49 LONDON from ARUNDEL HOUSE, No. 27, *very rare and fine* ;
and ARUNDEL TOWN and CASTLE, west side, No. 24.
- 16- 50 The small Map of London, on the Scale of an inch to the mile,
No. 26 ; and a Map of London, without any other title, or
reference, No. 31. *White*
- 12- 51 A Map or ground plot of the City of London and the Suburbs,
shewing the condition since the Fire, with a ground plot of
the whole City in a little compartment below, No. 28, *very*
fine and rare. *50*
- 5- 52 A Map of London and Westminster before the Fire, with refer-
ences, No. 32. London and the Liberties of Westminster,
somewhat larger, No. 33. *50*
- 5- 53 A Map of London, with a distich inscribed, No. 34, and three
other maps of London. *50*
- 5- 54 A Prospect of London from St. Mary Overy's steeple before the
Fire ; underneath it, on the same sheet, a similar View after
the Fire, No. 35. *50*
- 6- 55 The Prospect of London and Westminster taken from Lam-
beth, in four sheets, with letters referring to an index at
bottom, in four sheets, very rare, large margin, No. 36. *50*
- 5- 56 Ogilby's Plan of London, in twenty sheets, very rare, in the
finest condition, No. 38. *50*
- 2-6 57 Eight Prospects in the Isle of Man, No. 41. *Martin*
- 58 A Prospect of Chester, south-west side.
- 59 Prospect of Glastonbury Town from the south-west, No. 43.
A ditto from Compton Hill, with the plan of the Abbey,
No. 44.
- 5- 60 Four several Prospects of Elizabeth Castle in the Isle of Jersey,
No. 45, to 48. A View of Pemsey in Sussex, and three
Views of Plymouth, No. 46 to 48, very fine impressions.
- 61 Prospect of Chester, south-west side.

- 62 Five Views of Dover, No. 49 to 53 ; and Deal Castle, No. 60.
 63 Six several Views near Albury in Surrey, No. 61 to 66, very fine proofs.
 64 The NORTH PROSPECT of the EARL of ARUNDEL'S HOUSE in London, No. 67. SOUTH PROSPECT of ditto, No. 68, very fine.
 65 Divers Prospects in and about Tangier, twelve plates, from No. 72 to 82, wanting No. 78, very brilliant.
 66 Newark Abbey, No. 87. Bramber Castle, No. 88. Thetford Abbey, No. 89. Queensborough Castle, No. 90. Ruins of Bramber Castle, No. 91. Another of Bramber, and two small Coast Views.
 67 Wiston Place, No. 92. Hascomb Hill, No. 93. Ruins of Bramber Castle, No. 94. Portsmouth in prospect, and over to the Isle of Wight.
 68 North Prospect of Canterbury with ground plot, and View of the south side of Christ Church and the Cathedral, No. 97, and three different positions of the same plate.
 69 Two different Views of Warwick, No. 98. Two ditto of Coventry, No. 99. Ditto of Chester, No. 42. Three ditto of Kenilworth Castle, No. 103.
 70 View of the Town of Hull and the Humber, with bird's eye View of Kingston-upon-Hull, with small map, in the corner, of Lincolnshire, with part of Yorkshire and Nottinghamshire, No. 108 ; and a View of Dover Castle and Town from the land side.
 71 Prospect of Oxford from the East, with ground plan and arms of the Colleges, No. 110 ; and a smaller View of ditto.
 72 Prospect of the SAVOY from the river Thames, FINE, and VERY RARE, No. 264.
 73 View of St. Clement's, and ditto of Rye.
 74 View of Windsor Castle from the South-east, with bird's eye View of the Castle and Town, No. 265.
 75 Prospect of Windsor Castle from the North, No. 266. Three Prospects of Windsor Castle and Town, No. 267, on one sheet.

*Shane**Hollens**Jo**Colnaghi**Martin**Colnaghi**Martin**Hollens
White**Martin*

- 3 15— 76 THE SEVERAL FORMS HOW KING CHARLES, HIS ARMY ENQUARTERED IN THE FIELDS, ON THEIR MARCH TOWARDS SCOTLAND, 1639, with portrait of CHARLES I. in an oval of palms, and Views of the several dispositions of the Royal Camp, REMARKABLY FINE, and EXTREMELY RARE.
- 15— 77 A MAP OF KING CHARLES'S CAMP, or Leaguer in the North, 1639, EXTREMELY RARE.
- 6— { 78 A Map of Berkshire, No. 313, and one of a set of the Sugar Plantations, and Torr Abbey, No. 369.
- 5— { 79 Twenty-two small Views of the principal Cities in England, No. 312.
- 5— { 80 Fifteen ditto Views.
- 5— 81 Twenty-two Views of the principal Cathedrals in England.
- 5— 82 Thirty Views of Bridges.
- 15— 83 Forty-two Views of Castles, &c.
- 14— 84 The Congratulations paid to the Count de la Tour upon his public entry into Holland, four plates besides the title, No. 257 to 261, very fine.
- 12— 85 Long View of Deal and Sandown Castles, with the English Fleet riding in the Downs, on two sheets, fine and scarce, No. 337 and 338.
- 1 10— 86 The Russia leather portfolio, gilt, with leaves, which contained the preceding lots of Hollar.
- 16— 87 Amœnissimi aliquot locorum in diversis provinciis jacentium prospectus, a set of eight Views on the Rhine, No. 112 to 119.
- 5— { 88 Prospectus aliquot locorum ditto, No. 120 to 131, eleven plates, No. 128 wanting.
- 5— { 89 Prospects on the Danube, Rhine, &c. after the design of J. Peeters, a set, No. 132 to 143.
- 5— 90 Views at Strasburg, Augsburg, &c. a set of twelve, No. 144 to 155.
- 10— 91 Ditto on the Rhine, Scheldt, Roer, &c. No. 156 to 167.
- 5— 92 A View of Savonere, No. 170. Another View of the Monastery of Groenendael, No. 171. View of the Monastery of Rothendael, No. 172. Ditto of Antwerp, No. 173, and Waldebrock by Boom, No. 254.

Tiffin

Hollars

Rogers

Colman

50

50

50

Rogers

Hollars

Rogers

50

50

50

Hollars

- 93 Roman Ruins, a set of twelve small Views, after Sebastian Uranex, No. 174 to 185.
- 94 Louving, Tyre, View of the Maese and Dordrecht, after Peeters, No. 186 to 189.
- 95 A ground plot of the City of Candia, No. 190; and five Views near Genoa, No. 191 to 196, wanting No. 195.
- 96 A set of eight narrow Sea and Coast Views, from No. 197 to 204; and the larger print of No. 199. A Prospect with a river; no title, No. 231. A View of Milke, No. 245. A View of Regenspurg, No. 246, and one other Sea-piece.
- 97 Amœnissimi aliquot locorum, &c. A set of twenty-four small Views near Prague, &c. wanting No. 219, from No. 207 to 230.
- 98 Donaustauff by the Danube, No. 232, scarce. The Texel, No. 233. Another View of Prague, No. 234. Rhenen, No. 236. Ditto Sebins, No. 237. Ditto Wiedt and Platfern, No. 238. A View, no title; with a tower, bridge, &c. No. 239. Another View of an old Building, No. 240. Ditto of Muyderberg, No. 241. Ditto of Ober Wesel, No. 242. Ditto of Wageninghen, No. 243; and Ditto of Haarlem, No. 244. Divers Views, after the Life of Hollar, No. 55; and View of Calais, No. 59.
- 99 View of a House and Garden, with the Virgin and Child on a camel, first proof, unfinished; and finished impression, with the camel turned into an ass, No. 251; and two of Roman Ruins, No. 252 and 253.
- 100 Gratz, on two sheets, No. 276. A Plan of Sienna, 6 balls the arms, No. 278; and Rostochium Urbs, No. 279.
- 101 Osnaburg Urbs, No. 280, and Civitas Oldenburgensis, No. 281.
- 102 The City of Florence, on two plates, with vignettes on each, No. 282 and 283.
- 103 Bird's eye View of the City of Lucern, fine proof before any letters, and before the boats in the river and the unfinished horn in the arms, 284, very rare.

*Hastings**Moltens**Rogers**Moltens**So**Carlson*

- 104 The arms and the executioner putting out the eye of the Bishop, proofs *cut from a similar plate to the former*, and the common impression.
- 105 A View of Breda on one long sheet, No. 286; and the Plan of Breda, not described by Vertue.
- 106 The City of Pavia, a ground plot, No. 288; and a Prospect Prætorium de Rivieren, No. 289.
- 107 Ten German Views, No. 290 to 299, wanting 299, very rare.
- 108 Alt Margraven Baden, No. 304. Wirtemberg, and nine Views of Cities, not described by Vertue.
- 109 A large View of St. Mary's Church at Tongerlo in Brabant, No. 168; and a ditto View of the Monastery of Groenendael, No. 169, before the numbers. Ditto with the numbers.
- 110 A Prospect of an Indian Town by the sea side, No. 334, with Plan of a City, and Blacks making sugar underneath; another impression of the upper half of the sheet, and a View of Schenken Schans.
- 111 The large Carthusian Monastery on four sheets, No. 341, and the smaller Carthusian Monastery.
- 112 A Bird's eye View of Minda, No. 342. Ditto of Hattuan, No. 343.
- 113 A mountainous rocky View, No. 340. Plan and View of a City, no name, No. 329; and the City of Tubingen, No. 300.
- 114 A View of Onoltzbach, No. 345, and View of Cobourg, on one sheet, No. 346, very rare.
- 115 A Bird's eye View of the City of Liege, No. 347. Ditto Marcoduri Civitas, No. 351. Two long slip Views of Biberrach and Ravenspur, No. 352.
- 116 Plan of a religious Convent, &c. No. 358; and View of Freyburgh in Uchtlandt, No. 359; and View of Goa, 362.
- 117 A View of Olnosback in two sheets, No. 364 and 365.
- 118 A large View of Prague in three sheets, No. 370; and an Arch raised to Leopold, Archduke, No. 371.
- 119 A set of six oblong Views, Genep fortifications, &c. No. 372.

- 120 The Plan of Cologne, two impressions, very brilliant, No. 377.
 121 View of Heidelberg, No. 381, a fine first proof before the letters, and before the inscription above, very rare.
 122 The common impression.
 123 Monachium vel Munich, a large sheet, No. 382.
 124 Large View and Plan of the City of Armentiers, as besieged by the Archduke Leopold, 1647, on four sheets, *very fine and scarce*.
 125 The Palatine Palace of Heidelberg, No. 390. View of Chur, two plates on one sheet, No. 394.
 126 The City and Castle of Batavia, two long Views, No. 403.
-

CLASS IV.

SHIPS, AND SEA PROSPECTS.

- 127 Navium variæ figuræ et formæ, 1647, a set of twelve Dutch Shipping, a most beautiful set, No. 1 to 12.
 128 Four Storm Pieces, No. 14 to 17, wanting one ; two of them proofs before the address.
 129 Two of the five plates without date, No. 18 and 19, and a frigate under sail, No. 40.
 130 One of the set of three of the Action fought between the English and the Dutch fleets in 1666, No. 23. Another Sea Fight, part of the same, No. 24 ; and the English Navy riding before Uly, No. 25, scarce.
 131 View of Capt. Kempthorn's Engagement with seven Algerine men-of-war.
 132 A Fire Ship, inscribed *Inimicus homo fecit hoc*, marked W. H. *not described by Vertue*. One small of Ships in a Gale, and four small of Ships cut from the large plate of Prince Rupert's Engagement ; *not in Vertue*.
 133 Fourteen of Sea Fights between Admirals Blake and Monk and Admirals Tromp and De Ruyter ; *not in Vertue*.

CLASS V.

FANCY SUBJECTS, &c. AFTER THE DESIGNS OF L. DA VINCI, AND OTHER ITALIAN MASTERS.

- 134 A Roman Sacrifice, after A. Mantegna, No. 1.
- 135 Five of deformed Faces from L. da Vinci, four in a plate, No. 11 to 15. Five more ditto; *three only mentioned by Vertue.*
- 136 The back part of a Head, No. 20. Three Boys' Heads, No. 70: and eleven more grotesque and other heads.
- 137 Diversæ Probæ, twenty-four, Nos. 2 to 15.
- 138 Four faces in different characters on one plate, No. 25. A Man's Head, side face, with curled hair, and four other grotesque heads.
- 139 Three of the five old Men's Heads, without beards, No. 42 to 46. Four of the old Men's Heads, with beards. Two Heads of Females. Bust of a Man in a cloak, and one other.
- 140 Six warriors' Heads, in profile, with morions and plumage, No. 54 to 59.
- 141 Two small pieces of Women, whole length, from statues, No. 60 and 61. Cupid sleeping under a tree, No. 62.
- 142 The King and Queen of Tunis, in one plate, No. 27. Cupid taming the Panther, No. 65. Two womens' Heads, in one piece, No. 71.
- 143 Five of the ten plates of the Drawing Book, No. 97 to 106. The back part of a male Body, No. 23, and four others of Heads.
- 144 A small Head, with flowers and a pearl, No. 48. A Boy with thick hair, No. 50. A reverse of Ditto, and an antique bust of a Woman, No. 88; and a Woman in a modern Grecian head-dress, Class VII. No. 258.

TOPOGRAPHICAL SUBJECTS NOT IN THE CATALOGUE OF VERTUE.

- 145 A View of Turnhout, with three female portraits at the top, and the action of ditto, *not described by Vertue.*

- 146 Fifteen Plans of Swiss towns from the work called *Helvetiæ Nova Tabula*: Muhlhausen, Finsideln, Freybourg, Basel, Lausanne, Gallen, Brenngarten, Zurzach, Schaffhausen, Bern, Geneva, Basel, Underwalden, Rapperszwyl, Lucerne, and Zurych; with letter-press dedication and introduction, extremely rare.
- 147 A ground Plan of Brussels. A Ditto of Ghent; *not described by Vertue*.
- 148 Ditto of Mecklin. Ditto of Boys le Duc.
- 149 Ditto of Maestricht. Ditto of Viterbo. Ditto of Sitten.
- 150 Ditto of Tabor. Ditto of the Castle of Hovorst.
- 151 A large View and ground Plan of Antwerp.
- 152 Thirty-one ground Plans and Views of Towns in Normandy and Germany, with very broad margins; *not in Vertue*.
- 153 Four long Views of Towns in France, and two Ditto on one sheet, ditto.
- 154 Twelve sheets, each containing two long Views of Towns in France and Normandy, ditto.
- 155 Six oblong Views of Towns in Germany, of different sizes; and seven Ditto smaller, ditto.
- 156 Four oblong Views of Bellentz, Millengen, Winterthur, Frauenfeld, and one larger of Lowertz; *not in Vertue*.
- 157 The Confusion of Tongues; Nineveh; Jerusalem; View of the Town of Ledbach; St. Jerome in his Cave; a Horse Race; a Coast Scene; View of a Tower seen through an arch; a woody Landscape with a Castle; and a narrow slip View of a City, with a river running between it, ditto.
- 158 The Falls of the Rhine at Lauffen. Ditto near Kadelburg, and the Monastery at Wettingen, ditto.
- 159 Eight small ovals, landscapes, ditto.
- 160 Armamentarium ad portam S. Nicolai. Armamentarium ad portam Arenariam. Gymnasium Elizabetanum; Interior of a Library, with Bibliotheca M. Mag. inscribed; Burgus and Curia, a pair, and a View of Rheinfels, ditto.

[*End of the Eighth Day's Sale.*]

NINTH DAY'S SALE.

Tuesday, March 31st, 1829,

At ONE o'Clock precisely.

CLASS VI.

DUTCH DESIGNS AND LANDSCAPES.

- 1 The strange Sight in a glass, No. 1 and 4. Landscapes, after Artois Vadder, &c. Nos. 14, 18, 19 and 31.
- 2 Six Landscapes and Figures, after Artois Van Avont, &c. Nos. 8, 9, 11, 12, 18 and 30.
- 3 Eight Ditto, Nos. 10, 13, 14, 15, 16, 17, 19 and 31.
- 4 Prospect of a House, with a waggon, No. 20. A Coast Scene. A Landscape, with a waggon, and two other Landscapes.
- 5 Passengers going by water, No. 32. A Landscape, after Elsheimer, No. 42. A Dutch Landscape, No. 34, and the Companion, No. 35.
- 6 Dutch carriages to the water side, &c. No. 33; and a rocky Landscape, after P. Brill, No. 37, fine.
- 7 A Catoptric View, No. 38. Proof and copy of Ditto. Dutch Boors drinking, &c. No. 25.
- 8 A Portico in perspective, No. 40, unfinished proof, and common impression.
- 9 Dutch Boors fighting, No. 27, and a Dutch Wedding, No. 28, after Breughel.
- 10 A set of eight small square Views in a City, with various Games, proofs before the letters.

CLASS VII.

VARIOUS HABITS OF NATIONS AND RELIGIONS.

- 11 Twelve of Women's heads, with title in high Dutch, No. 6 to 18, one wanting, and two different of Hollar's Wife, No. 4 and 5.
- 12 Six Women's heads, No. 21 to 27.
- 13 Eighteen Women's heads in foreign dress, in circles, No. 33 to 50, very fine.
- 14 Ornatus Muliebris Anglicanus, 27, from No. 56 to 82.
- 15 Nine Creation Robes of Nobility, No. 84 to 92.
- 16 Aula Veneris, No. 94, thirty-seven pieces.
- 17 Nine Habits of Religious Orders, No. 213, 221, 222, 223, 225, 226, 227, and two others by King.
- 18 Two of Women's heads, octagonal, No. 51 and 52. Another Female head, and a smaller ditto, square.
- 19 Five small heads of Women in one piece, No. 1. Portrait of Maria Augusta. A Head grinning, and one other in profile.
- 20 The ancient Habits and Ensigns of the five Officers of the Order of the Garter, No. 230. The Title-page to Ashmole's Institution of Ditto. The present Habits, &c. of Ditto, No. 238, and Portrait of Charles the Second by Sherwin.
- 21 Habits, &c. of the Order of the Passion of Jesus Christ, No. 231. A Procession of the Sovereign and Knights Companions at the feast of St. George, No. 232. Ensigns of Military Orders, 233. Ditto of Religious Orders, 234.
- 22 The Red Book of the Order of the Garter, No. 335. The Purse for the Great Seal of Ditto, 336. The wooden Chair in St. George's Hall, 337. Mantles, &c. of the Order of the Garter, 339.

- 23 The Grand Procession of the Sovereign and Knights Companions of the Order, No. 240. Edward III. with his twenty-five Knights, No. 241.
- 24 Twenty-nine dresses of several Countries, No. 243 to 251, *being twenty more than are described by Vertue*, very rare.
- 25 A Man's head, with hat on, and leaves round it, No. 256. A Woman's head, in profile, after Parmegiano. A Man grinning. A Man with queue and cap, and a Female head.
- 4 — 26 Whole length figure of a Man in a broad high crowned hat, &c. No. 255. A Woman playing on a spinnet, Class VI. No. 5. An Equestrian Portrait in armour, and Boys taking astronomical observations.

CLASS VIII.

PORTRAITS, ENGLISH AND FOREIGN.

- 15 — 27 Hollar's Head, in an oval, with his arms underneath, No. 1. Wenceslaus Hollar, No. 2, in a square, very fine and rare, and a small Head of ditto, No. 3.
- 7 — 28 Thomas Howard Earl of Arundel, after Van Dyck, No. 6, very rare; and Alethea Countess of Ditto, after ditto, No. 7.
- 5 — 29 A Woman with a small flower in her hand. No. 8; and the Virgin with her hands joined, No. 11, after A. Durer.
- 9 — { 30 Albert Durer, sen. No. 9.
31 Albert Durer, jun. pictor et sculptor, No. 10, fine, with large margin. }
- 14 — 32 Henry VIII. No. 14. Anna Bullen, No. 16. Jane Seymour, No. 15, and the Princess Mary, No. 17, after Holbein.
- 10 — 33 Hans Holbein, No. 12. A Lady, *Holbein pinx.* No. 19. Morett, No. 22, and a Man's head, with his cap on, No. 24, *circles.*

Tiffin

Colaugh

Holtens

Tiffin

Holtens

Colaugh

Lth

- 9 - 34 Lord Denny, No. 18. Henrici Guldeforde, No. 20; and Lady
 1 - 6 - Guldeforde, An. Æt. 28, 1527, *circles*. *Hollars*
 1 - 7 - 35 ANNE OF CLEVES, after Holbein, half length, *very rare and*
 1 - 9 - *fine*, No. 25; and a reverse of ditto. *do*
 16 - 36 EDWARD VI. with the Rattle, after ditto, No. 26, *very rare*
 - 15 - *and fine*. *Carlyon*
 - 5 - 37 HOWARD, EARL OF SURREY, after ditto, No. 27, Æt. 25, *very rare*
 - 10 - *and fine*. *Hollars*
 - 10 - 38 DR. CHAMBERS, Æt. 88, after ditto, No. 28, *rare and fine*. *Smith*
 6 - 10 - 39 An old Woman, or Lady's Head, No. 29. An old Man, said
 - 10 - to be Charles Brandon, Duke of Suffolk, No. 30; and a
 1 - 10 - Youth, Cap and Feather on, No. 31, *very brilliant*. *Hollars*
 - 5 - 40 A Youth, Cap on, cut and slashed, No. 33. A Lady's Head,
 - 10 - *said to be Mary Queen of France*, No. 37; and Hans Van
 6 - 10 - Zurick, Goldsmith, 1532, after Holbein, No. 35. *do*
 - 10 - 41 Henry Van der Borch, No. 43. Ditto, Senior, No. 44; and
 - 10 - Marcus Gerardus, No. 45. *Smith*
 6 - 10 - 42 CHARLES I. in an oval of palms, No. 48, *fine and rare*. *Tiffin*
 - 10 - 43 CHARLES I. and HENRIETTA MARIA, in two ovals, No. 49, *very*
 1 - 10 - *rare and most brilliant impressions*. *Hollars*
 5 - 5 - 44 CHARLES I. with Hat and Cloak on, and Whitehall in the dis-
 - 15 - tance, after Vandyck, No. 50, *rare and fine*. *Hastings*
 - 5 - 6 45 King CHARLES II. standing. Pallas and other Emblematical
 6 - 12 - Figures, No. 53. *Martin*
 1 - 10 - 46 ROBERT DEVEREUX, Earl of Essex, on Horseback, with the
 map in the back ground, No. 55, *extremely rare and fine*. *Colanaphe*
 - 5 - 6 47 SIR THOMAS FAIRFAX, in an oval, Dutch Inscription, No. 57,
 6 - 12 - *fine and rare*. *do*
 1 - 10 - 48 Peter Smart, Æt. 73, No. 58. R. Hooker, No. 41; and a
 Man's Head in profile, No. 42. *Hollars*
 49 THOMAS, EARL OF ARUNDELL, AND HIS SON HENRY, BARON
 MOWBRAY, in two ovals, one plate, No. 59, *very rare*
 and *fine*. *Colanaphe*
 50 Sir W. Waller, No. 61. Philip, Earl of Pembroke, No. 63, *rare*.
 Cavendish, Earl of Newcastle, No. 90; and Philip, Lord
 Wharton, No. 102. *Tiffin*

- 2-2- 51 Sir B. Rydyer, No. 60. Hastings, Earl of Huntington, No. 64. St. John, Earl of Bolingbroke, No. 65. Cranfield, Earl of Middlesex, No. 69. Powlet, Marquis of Winchester, No. 71. James, Marquis of Hamilton, No. 86; and Prince Rupert, No. 67, very brilliant. *Tiffin*
- 1-10- 52 John, Lord Finch, No. 66. Edward, Lord Herbert, No. 68. Seymour, Marquess of Hertford, No. 70. Fane, Earl of Westmorland, No. 72. John Pym, No. 83; and Blunt, Earl of Newport, No. 91, *fine*. *Jo*
- 53 Sir George Crooke, No. 73. Sir Robert Barkley, No. 74. Sir Richard Hutton, No. 75. Archbishop Laud, No. 82. Fines, Lord Say and Seal, No. 84; and Fielding, Earl of Denbigh, No. 88.
- 17- 54 Edward, Earl of Dorset, No. 81. Francis, Lord Cottington, No. 87. Stuart, Duke of Lenox, No. 89. Wentworth, Earl of Strafford, No. 93; and Sir E. Deering, No. 85. *Moltens*
- 12- 55 Cecil, Earl of Salisbury, No. 92; and Grey, Earl of Stamford, No. 94, very rare. *Tiffin*
- 18- 56 Edward, Lord Montague, No. 62. Admiral Tromp, No. 77. W. Cornelius de Witt, No. 78; and two Ladies in ovals, Nos. 351 and 2. *Moltens*
- 10-6 57 Nicholas Lockyer, No. 101, fine and scarce. *Jo*
- 1-7- 58 An English Nobleman in Armour, No. 103. *Jo*
- 7- 59 Philip IV., King of Spain, No. 104; and Anna Maria, his Queen, No. 105. *Martin*
- 60 Carolus Ludovicus, after Vandyck, No. 106, *fine*.
- 6- 61 Jerome, Earl of Portland, after ditto, No. 107, *very brilliant and rare*. *Hastings*
- 10-6 62 The Countess of Portland, No. 109, fine and rare. *Jo*
- 5- 63 The Duchess of Lenox, No. 110, very fine. *Jo*
- 5- 64 Archbishop of Antwerp, (John Malderus,) No. 111, very brilliant. *Jo*
- 10- 65 Lucus et Cornelius de Wael, after Vandyck, No. 112, very fine; and Carolus Quartus Lotharingiæ Dux, No. 113. *Jo*
- 1- 66 Don John, King of Portugal, No. 121, rare and fine. *Moltens*
- 1-13- 67 Edward III. No. 118; and Edward III. of England, No. 119. *Jo*
- 5- 68 Francis de Neville, No. 129, rare. *Jo*

- 5 - 69 Alexander Henderson, English verses at the bottom, No. 130,
 fine and rare. *Moltens*
 - 17 - 70. A Man reading in a chair, *Silentio et in spe*, No. 131, *fine and*
rare. *50*
Paperd 71 R. Barnard, Æt. 74, No. 132. William Oughtrede, No. 133.
 - 10 - 72 D. Franciscus Junius, *in an oval*, very rare and fine. *Martin*
 - 9 - 73 John Price, No. 135; and John Diodati, No. 136, Æt. 66. *Tiffin*
 - 15 - 74 Archbishop Laud, Head in a square, No. 140, a proof with the
 English Inscription before the Latin; and ditto, with the
 Latin Inscription, very fine and rare. *50*
 - 16 - 75 Archbishop Laud, in a large oval, No. 141, rare and fine. *50*
 - 8 - 76 Hon. Francis Bacon, No. 142, and the Rev. Peter Stuart,
 No. 38. *Garraat.*
 77 Head of a Merchant, with black hair, No. 144, rare; John
 Henry Craenhals, No. 147. *Moltens*
 - 18 - 78 Mr. E. Calvert, No. 145, very rare and fine. *50*
 - 7 - 79 Henry I. Van Craenhals, No. 146; and Nathaniel Nye, No. 138.
 - 5 - 80 John de Reede, Æt. 52, 1645, No. 148, very fine. *Martin*
 - 12 - 81 P. P. Rubens, No. 149, &c, *Hastings*
 - 10 - 82 Anthony Van Opstal, fine. *50*
 83 ANTHONY VAN DYCK, *with the sun flower*, fine and rare, No. 150.
 84 Stochovio pictor, No. 151. B. Peters, No. 155; and I. Van
 Balen, No. 156. *Tiffin*
 - 5 - 85 Adrian Vander Vinne, No. 153. I. Venna Ess, No. 154; and
 Steffano della Bella, No. 241, very fine impressions. *Moltens*
 - 7 - 86 Franciscus Junius, No. 157; F. Van Wyngarde, No. 159.
 87 Raffaele, fine proof, before the portraits in the corner, very
 rare, No. 160. *50*
 - 8 - 88 Ditto, with the Portrait of M. Angelo. *50*
 - 5 - 89 G. di Castel Franco, No. 161. B. Buffalmacco, No. 166. *50*
 90 Johannina Vessella, No. 164. Vittoria Colonna, No. 165; and
 A. Armafrodito, No. 166. *50*
 - 6 - 91 La Bella Laura, No. 167. Catarina Cornaro Regina, No. 168. *Smith*
 - 5 - 92 Pietro Aretino, No. 169; and ditto, Profile, No. 171, very fine.
 93 Daniel Barbaro, No. 172. Bindo Altoviti, MDXXIII, No. 173;
 and the same Head with the name of Monsig. Gio. della
 Casa, No. 174.

- 10 —
1. 94 An American of Virginia, aged 23, No. 181; and a Female Head with hair hanging down to her shoulders, one plate. Ditto, the divided plate; and a Turk's Head, No. 47, an early impression less finished, and the ordinary ditto.
- 10 —
16 95 Seventeen of the set of Twenty, Women's Heads in English dress, in circles, Nos. 182, to 201
- 10 —
6 96 The Earl of Strafford, after Van Dyck, 1643, No. 202, *fine and scarce*.
- 10 —
6 97 The Earl of Strafford in Armour, oval, with his titles at bottom in Dutch and English, Visscher excudit, *not in Vertue*.
- 10 —
5 98 The Earl of Strafford, in an oval, with the execution in the back ground, and snake at bottom, *not in Vertue*.
- 5 —
6 99 William Fenner, B. D. No. 205. Ditto, in an arch with a Church in the back ground, with six verses at bottom, *not in Vertue*; and Muley Arsherd Zeriff, No. 207.
- 6 — 6 —
1 100 THE LADY CATHARINE HOWARD, ON THE WHITE GROUND, three quarters in a laced boddice, her arm leaning on a table, proof, EXTRA FINE AND RARE, No. 209.
- 1 — 1 —
1 — 1 —
1 — 1 —
101 The same Lady Catharine, a Head in an oval, No. 210.
- 102 Ditto, Two different Portraits, small squares, Nos. 276, and 277.
- 103 Martin Luther, No. 213, fine proof, before any letters.
- 104 John Thompson, Æt. 27, No. 216. Mademoiselle Anne Benoys, No. 221. Anna Francisca De Bruyns, Æt. 23, No. 222; and Caspar Kinschotius, No. 226.
- 13 —
1 — 9 —
9 —
1 — 13 —
105 MARY QUEEN OF SCOTS, a little Head, No. 223.
- 106 Jacobus Stanier Mercator, No. 228, rare,
- 107 Ralph Venning, No. 228. John Tradescant, Junior, No. 333, D. Augustino Wickmanno, No. 234.
- 108 Six of the Roelans Family, from No. 135 to 140.
- 109 Bastwick, Prynne, Burton, Loughton, and Lilburn, *a set of five, with an account of them under each head*, very fine, No. 242 to 246.
- 2 — 5 —
— 15 —
1 — 7 —
110 CHARLES THE SECOND, after Vanhoeck, fine and rare, No. 449.
- 111 Gulielmus Dugdale, æt. 50, anno 1656.
- 112 Charles the Second, half length, after Van Dyck, No. 254.
- 113 Lord Arundel in armour, large oval, VIRTUS, LAUS, ACTIO, No. 255, rare and fine.
- 114

Carlyon

Hastings

Molteno

Do

Martin

Molteno

Colnaock

Hastings

Molteno

Carlyon

Molteno

Do

Do

Hastings

Do

Martin

113

114 Philip, Earl of Pembroke, a large oval, after Van Dyck, No. 256.

115 Madame Killegrew, after Van Dyck, very fine.

116 Margarite Lemon, No. 259, after ditto.

117 Lady Elizabeth Harvey, after Van Dyck, No. 262.

118 John Clenche, No. 263. Robert Heath, No. 264; and Ranaulph Crew, No. 265.

119 KING CHARLES THE FIRST on Horseback, on a pedestal at Charing Cross, PROOF BEFORE ANY LETTERS, very brilliant, No. 267.

120 Robert, Earl of Warwick, in armour standing, very fine, No. 268.

121 Madame Anne Webouts with a fan in her hand, oval, No. 271.

122 A Woman's head, in an oval, with a pique devant, No. 270.

A small head of a woman in a laced dowl, No. 272. Head of a young woman, with one lappet of her cap thrown behind, No. 273; and a gentleman's head, (Sir Samuel Morland), No. 80; and a female head in profile, 1648.

123 MAJOR WILDMAN, in an oval of palms, motto NIL ADMIRARI, View of Old St. Paul's &c. in the distance, 1633, VERY FINE AND RARE, No. 275.

124 REDIVIVO PHÆNICI CAROLO II. in armour, No. 278, most brilliant.

125 The Princess Elizabeth, No. 279; and a head of Henrietta Maria, unfinished.

126 The Water Spouter, with Latin verses at bottom, first unfinished impression, No. 282.

127 Finished impression of ditto, fine.

128 Princess Christiana, No. 280; and Portrait of Lady Gerard, No. 283, very fine.

129 THE GRAND CAPRIOL, a set of four Noblemen on horseback, No. 286 to 289, very fine and rare.

130 ALGERNON, EARL OF NORTHUMBERLAND, on horseback, with the army and fleet in the back ground, sold by Thomas Jenner, EXCEEDINGLY RARE AND FINE, No. 290.

131 A Youth with a helmet, No. 291, an exceedingly fine proof, before the letters, HENRY COLTHURST.

*Moltano
Hastings
Smith**Moltano**Do**Stiffen
Moltano**Do**Sarrant**Hastings**Smith**Moltano**Colnaghi**Moltano**Do*

- 132 John de Gaverelle lying in his coffin, No. 284. Jacob Franquart, No. 292; and Revd. Arthur Lake, No. 293.
- 133 DEVEREUX, EARL OF ESSEX, No. 294, FINE AND VERY RARE.
- 134 William of Nassau, Prince of Orange, standing, No. 296, very fine and rare.
- 135 William of Nassau, born Prince of Orange, oval, No. 297, very rare.
- 136 THE MOST MIGHTY AND ILLUSTRIOUS PRINCE CHARLES, whole length, with roses in his shoes, and Stag-hunt in the distance, VERY FIRST PROOF BEFORE ANY LETTERS, AND BEFORE THE HEAD WAS PUT ON, No. 298.
- 137 A Youth, in an oval, with ornaments, his gloves in his right hand, very first proof before the letters.
- 138 ANNA DACRES comitissa Arundeliæ et Surriæ ætat. 69, patch on her temple, oval, MOST BRILLIANT AND RARE.
- 139 John Spottiswood, No. 311.
- 140 SIR THOMAS CHALONER, AMBASSADOR FROM QUEEN ELIZABETH TO THE COURT OF SPAIN, ETAT. 28, 1548, FIVE LATIN LINES, H. HOLBEIN PINXIT, W. HOLLAR SCULPSIT, 1655, HALF SHEET, THE MOST BRILLIANT IMPRESSION KNOWN.
- 141 JACOBUS DEI GRATIÆ DUX EBORACENSIS, ET. 81, 1651, in an oval of palms, after Teniers, MOST BRILLIANT, AND EXTREMELY RARE.
- 142 ARCHBISHOP WILLIAMS, whole length, in his robes as Archbishop, but with military accoutrements, having a musket on his shoulder, with a match lighted at each end, and a musket rest in his hand, with the mitre on the ground beside him, A VERY FINE IMPRESSION OF THIS RARE PRINT, WHICH IS NOT MENTIONED BY VERTUE.
- 143 A small Man's Head in shadows BY CANDLELIGHT, No. 321. A Negro's Head in an oval, No. 324; two Negroes, a Man and Woman, Nos. 325 and 326. A Woman's head, No. 329; and one other ditto.
- 144 A Man's face in profile, No. 322. A Ditto, and short frizzled hair, No. 42. Two Female busts, after Monsignor; one ditto, L. da Vinci, and a Man's Head with a cap, after ditto.

Smith
Tiffin

Martin

Colanaghi

Tolly

Tiffin

Mollens
Plater

Josi

Mollens

St

Smith

- 5 145 An old Man's head with forked beard, No. 317. Anne of Cleves, and an old Man with cap and beard.
- 5 146 Portrait of a Woman with long dishevelled hair, No. 331. A Woman's side face in a fur cap, No. 319. Side face of a young Man in a slashed bonnet, No. 318.
- 1 147 Head of a Female with cap and feather, and cloak trimmed with ermine; Ditto with short curled hair and spencer embroidered with flowers; and Ditto with hair collected in a bag behind.
- 2 2 148 R. de Calon, Prince of Orange; Portrait of a Female, in an oval; small ditto of a Man with cap marked HB; Ditto of a Man, Ditto of a Woman.
- 10 149 A Girl squeezing a Lemon, after Correggio, and Portrait of a Man in armour resting on a staff.
- 150 Portrait of Charles the First, with a hat and cloak on, in an oval, after Van Dyck, Visscher excudit.

*Moltano**Lo**Carlyon**Colanget*

CLASS IX.

CHURCHES, MONUMENTS, CENOTAPHS, AND COATS OF ARMS.

- 12 151 The Earl of Arundel's Monument, a very brilliant impression, No. 1.
- 5 152 Ditto, the counter proof.
- 3 6 153 A front view of the Cenotaph at Antwerp, for B. Carolus, Prince of Spain, and the side view of the same.
- 7 154 A small view of the Church at Strasburg, No. 4. The larger view of ditto, with Latin verses at one corner, No. 198; and another side view of Ditto.
- 3 6 155 The west prospect of the Tower and Cathedral Church of the Virgin Mary, at Antwerp, a large sheet, No. 5, first proof.
- 156 Ditto, the impression with the Dutch inscription.
- 157 A highly finished Drawing in Indian ink, of the same, by Van der Heyden.

Colanget
*Tiffia**Lo*

- 158 Elevation of the Tower at Mechlin, No. 6, very rare.
 159 The Cathedral Church at Strasburg, the larger draught, No. 7.
 160 The Arms of the Twelve Companies of the City of London,
 No. 10 to 21, in twelve plates.
 161 The west and south prospects of Westminster Abbey, proof
 and impression of the latter, *not described by Vertue*; and
 the plan of the Church by King, No. 24.
 162 THE COMPLETE WORK OF DUGDALE'S WARWICKSHIRE, a fine
 copy, IN THE ORIGINAL BINDING, 1656.
 163 Five leaves of Arms, each leaf printed on both sides, con-
 taining 428 coats of Arms of the Knights of the Garter,
 No. 138 to 142.

[End of the Ninth Day's Sale.]

CLASS IX.

CHURCHES, MONUMENTS, CENOTAPHS, AND COATS

- 151 The East of Arundel's Monument, a very brilliant impression.
 No. 1.
 152 Ditto, the counter proof.
 153 A front view of the Cenotaph at Antwerp, for B. Carolus
 Prince of Spain, and the side view of the same.
 154 A small view of the Church at Strasburg, No. 4. The larger
 view of ditto, with Latin verses at one corner, No. 153,
 and another side view of ditto.
 155 The west prospect of the Tower and Cathedral Church of the
 Virgin Mary at Antwerp, a large sheet, No. 3, first proof.
 156 Ditto, the impression with the Dutch inscription.
 157 A highly finished drawing in Indian ink, of the same, by Van
 der Heyden.

TENTH DAY'S SALE.

Wednesday, April 1st, 1829,

At ONE o'Clock precisely.

-
- 1 The Choir of St. George's Chapel, at Windsor, No. 144. Ditto from the East, No. 145. Prospect of the inside of the Chapel, No. 146. Another Ditto, with the Pulpit and Sovereign's Seat, No. 147. Ditto of the Chancel and Skreen from the West, and from the East, Nos. 148 and 149. Ditto of the Chapel, and the Tomb House from the South, with ground plot, No. 150; and Prospect of the west end of Ditto, No. 152, very fine impressions.
 - 2 Hereford Cathedral, two different Views, Nos. 154 and 155.
 - 3 Henry VII. Monument in Westminster Abbey, No. 146. Ditto of Francis Bacon, No. 158. A Canopy and Monument on four pillars, and under it a coffin having a crown on it, No. 160; and the Temple of Honor, No. 143.
 - 4 The East View of Lincoln Cathedral, No. 161. Ditto South, No. 162. Ditto West, No. 163. Ground Plan of Ditto, No. 164. A View of Ditto as it was formerly, No. 165. A View of Ditto, No. 166; and the Choir of Ditto, No. 167, very fine impressions.
 - 5 St. Martin's Church, at Utrecht, 1660, a large sheet, No. 171, fine and rare.
 - 6 Plan of the Cathedral of Canterbury, No. 181. Christ Church, at Ditto, No. 182; and St. Mary Overy's Church, No. 183.
 - 7 A View of Burton Church in Staffordshire, No. 188: and Colchester Church, No. 189.

- 8 Three different Views of Salisbury Cathedral, Nos. 191 to 193.
- 9 View of the Cathedral Church of Strasburg, before the Latin verses, No. 198.
- 10 Litchfield Cathedral from the West; and the Copy of Ditto, by King, No. 194. Ditto from the South, No. 195.
- 11 The Gates of St. John of Jerusalem. The Chapel and Hospital House. Ditto another of the Hospital House, No. 221.
- 12 Two Views of St. Catharine's Church, near the Tower, No. 223. *scarce*; and Southwell Church, with prospect, No. 224.
- 13 Monument of R. Willoughby, No. 254. Ditto of Nowellus. Ditto of Wolleius; and Ditto of Sir Christopher Hatton, *not in Vertue*.
- 14 A South Prospect of York Cathedral, No. 204. The Monument of Aveline, Countess of Lancaster, No. 205.
- 15 Two Views of the Monument of Thomas, Lord Bruce, on one sheet, No. 265. Worcester Cathedral, with the Plan at bottom, No. 266; another View of the Ruins of Gisburn Abbey, *not in Vertue*.
- 16 Two of the Parochial Church of St. Faith, Nos. 268 and 269; and the Chapel of Thomas a Kempis, No. 270.
- 17 The set of Twelve, Exterior and Interior Views of St. Paul's Cathedral, Nos. 271 to 282. A Ditto, larger View of the Nave, No. 279; and a smaller View of the West Prospect of Ditto, by King, remarkably brilliant and fine.
- 18 Monument of John di Bello Campo, No. 283. The Monument of John Donne, No. 284. Ditto of Thomas Okeford, &c. No. 286; and Ditto of Eustachius de Fauconbrigge, &c. No. 289.
- 19 Monuments of Regis, Acton and Edolph, No. 285. Ditto of Warsley, Brabazon and Carey, No. 287. Ditto of John Newcourt; and one other, No. 288; and Ditto of De Lacey and De Brabrooke, No. 290.
- 20 Monument of Roger Niger, No. 291. Two Ditto of the Duke of Lancaster and his Wife, No. 292; and Ditto of William Aubræus, No. 294.

- 21 Monuments of Sebba and Ethelred, No. 293. Ditto of I. de Chishull, and another, No. 295. Ditto of Radulph de Henghem, No. 296 ; and Ditto of Erkenwaldus, No. 298. Ditto of S. Rurley, No. 297. Ditto of Greene, Eyre, &c. No. 299.
- 22 West View of York Cathedral, No. 303 ; and Ditto of Litchfield ; and a North View of Westminster, by King, No. 23 ; and three different variations of the West Gate, No. 22.
- 23 North Prospect of Ely Cathedral. Ditto of the Church of Hextildenham. Ditto the Monastery of Fountaynes. Bath Cathedral, by D. King ; and the Monument of Robert Mason.
- 24 Monument of Cokaynius. Ditto of N. Bacon. Ditto of Thomas Heneage ; and Ditto of I. Herbert, *not in Vertue*.
- 25 Monument of W. Hewitt. Ditto of I. Mullins ; and another of Sir Simon Baskerville, on the same sheet. Ditto of John Van Ruye Riddere ; and Ditto of Engelbert 1st. John of Nassau, &c. in a large upright sheet, in the Church of Breda, *not in Vertue*.
- 26 A Figure in Armour with his Wife, stretched at whole length, with two Boys at their heads, and a Lion and Dog at their feet, the Arms at the bottom of the Monument, proof before any letters.
- 27 Thirteen sheets cut from a Genealogical History of the Kings of England.
- 28 Blackfriars Church in Norwich. Finchale Priory. Thoekebury Church. The Abbey of St. Austin, at Canterbury, by King ; and the Ruins of the Abbey of Osney, near Oxford.

CLASS X.

INSECTS, FLOWERS AND SHELLS.

- 29 Muscarum, Scarabæorum, &c. No 1. to 14, a set.
- 30 Thirty-two, Ten plates of Shells ; and Twenty-two of Stones, Sea Fish, Fruit, &c. *the last not mentioned in Vertue*, very rare.

CLASS XI.

ANIMALS, HUNTING, FISHING, AND VAN AVONT'S BOYS.

- 31 The Lion couchant, after A. Durer. A Boar, after L. Cranach. A Lion passant, after A. Durer. A Shock Dog. An Ass. A Mole, No. 101. A Duck, No. 100; and a Bird on a branch, No. 99; and two Stags couchant, No. 103, after A Durer, *very fine*.
- 32 PÆDOPÆGNION, a complete set of VAN AVONT'S BOYS, including the three titles, No. 6 to 35, *very superb impressions*.
- 33 Animalium, ferarum, et bestiarum, from No. 36 to 39. A set of twelve most brilliant impressions.
- 34 Several ways of Hawking, Hunting, and Fishing, after the English manner, after Barlow, a set of thirteen, including the title, No. 40 to 46.
- 35 The Title to the book of Sporting, dedicated to Theodore Paw, No. 48. A Dead Deer, No. 49. Four Plates of Dogs, No. 54 to 57. One of Sheep, No. 53. One of Ducks. Three others of Hares, Stag ditto, and two more of Dogs.
- 36 A Cat's Head, large, No. 102, very brilliant and rare, on India paper, and a Dead Stag, after Van Avont.
- 37 An Elephant, with several actions of the Elephant about it, with Dutch inscription, *rare and fine*.
- 38 A Dead Hare hanging up by the leg, very brilliant and rare, No. 79.
- 39 Two Plates of Arrows, Quivers, Spears and Horns, No. 73 and 74; and two of Hunting-horns, Nos. 71 and 72.
- 40 Ten of the set of seventeen, of divers kinds of birds, by Hollar, namely, Nos. 82, 86, 87, 88, 89, 93, 94, 95, 96, 97.
- 41 One of Leopards intoxicated with grapes, and one of Lions, after Rubens, No. 59; and Diana resting herself at the foot of a tree, with three dogs by her, and Ditto asleep, in a landscape, both by Pontius and Hollar.

CLASS XII.

COINS, MEDALS, VASES, &c.

42 A LARGE EUCHARISTICAL CUP, from a drawing by A. Mantegna,
No. 1. a very fine impression, and the copy reversed.

1-13- 43 THE ARUNDEL VASES, a set of eleven, after Holbein, *very scarce*
and fine, No. 3 to 13.

-6- 44 Four sheets cut from Ashmole's Order of the Garter, page
223, 224, 229, and 247; and twelve small slips of Coins,
Medals, and Signets.

45 A single sheet with bas-relief at bottom, antique tazzas above,
and four Roman Coins with their reverses at bottom.

Smith

CLASS XIII.

SEASONS, MUFFS, FANS, AND SWORDS.

-16- 46 Various ornaments of Sword-hilts, Nos. 1 to 3, and No. 26.

Walker

5-7-6 47 The four Seasons, half length, a very fine set of FIRST PROOFS,
before any letters, with the reverses of ditto, from No. 4
to 7.

Molteno

1-3- 48 The four Seasons, at whole length, with English verses at
bottom, very brilliant, Nos. 8 to 11.

L^o

3-3- 49 THE SET OF MUFFS COMPLETE, from No. 12 to 19, AND ONE NOT
IN VERTUE, *very rare and fine*; and one the Winter habit
of an English Gentlewoman, Class VII. No. 199, *very scarce*.

Smith

-13- 50 The four Seasons, three quarters, with Latin and English
verses underneath, very fine.

-10-6 51 The four Seasons represented in Towns, Nos. 27 to 30, three
of them before the address.

-9- 52 The Twelve Months of the Year, small, Nos. 35 to 46.

-7- 53 Ditto, the larger plates, by J. Van der Velde.

54 Summer, one of the set of four Seasons, after Van der Velde,
very rare.

Walker

CLASS XIV.

FRONTISPIECES AND TITLES OF BOOKS.

55 The Arms of the City of Brussels, No. 59. The frontispiece of the Sphere of M. Manilius, No. 21. Ditto, Caroli Lotharingiæ ducis clypeus spiritualis, No. 22; and the King's Arms and Ornaments, No. 6.

15- 56 Frontispiece to Voyage de Levant de Stockhove, proof and impression, with inscription, No. 3. Frontispiece of Evelyn's Translation of Lucretius, No. 18. The head-piece for Ogilby's History of Africa, Class III. No. 327. A Chain of Scripture Chronology, No. 27. Inside of a Church (*spare thy people O Lord*), No. 54, title-page to Drexelius's Christian Zodiac, part of a title-page, with a Minister preaching, No. 8, and Miners at work, with "controversers of the times," &c. inscribed above.

12- 57 Ogilby's Virgil, folio, London, 1654, in the original binding.

2-4- 58 An original drawing, by W. Hollar, of an Execution in a Market-place, pen washed, no print of which is known.

1-11-6 59 A Russia leather Portfolio with leaves, gilt.

3-4- 60 Ditto.

1-1- 61 Ditto.

3-3- 62 Ditto.

78-15- 63 HOUBRAKEN'S HEADS OF ILLUSTRIOUS PERSONS,
FIRST PROOFS, COMPLETE, WITH SOME DUPLICATE ETCHINGS.

WOOLLETT AND MODERN ENGLISH ENGRAVERS, VARIOUS.

1-4- 64 The Battle at La Hogue, after West, by Woollett.

1-14- 65 The Solitude, after Wilson, by Woollett, fine impression.

1-15- 66 Macbeth, after Zuccarelli, by ditto, a fine proof.

- 2-10- 67 The Jocund Peasants, and the Cottagers, after Dusart, by Woollett, a pair.
- 2-18- 68 Cromwell dissolving the long Parliament, after West, by Hall; and King Charles II. Landing at Dover, after West, by Sharp, a pair.
- 8- 69 Lord Heathfield, after Sir Joshua, by Earlom; and Helena Forman, after Van Dyck, by Sailliar.
- 1-1- 70 The Watering Place, after Rubens, by Browne,
- 9- 71 Six Landscapes, after Gaspar, by Chatelain.
- 16- 72 Two Ditto, and two upright Ditto, by Mason.
- 1-8- 73 The Fruit and Flower Pieces, after Van Huysum, by Earlom.
- 10- 74 A Magdalen, after C. Smith, by J. Smith. A Holy Family, after C. Maratti, by ditto; and the Virgin and Child, after Correggio, by Freidhof.
- 16- { 75 The Musical Lady. The Dutch Cook Maid; and the Deshabille, after Metzu, by Watson.
- { 76 The Milkman at the Baker's Door, after Jan Steen, by Brookshaw, proof before the inscription.
- 12- 77 A Male and Female Figure seated asleep, after Mieris, proof. Old Man mending his pen, after G. Dow; and one other, Concert of Children, mezzotint.
- 10- 78 Morning and Evening, after A. Cuyp, by Vivares, a pair. Sunrise, and a Moonlight Scene, after Van der Neer, by Major.
- 1-2- 79 The Calm and the Storm, after Van de Velde, by Major and Norton. Spring, Summer, and Blankenburg Castle, after Van Goyen, by Elliott and Major.
- 8- 80 Six of English Scenery, after Robertson, by Lowry, Fittler, &c. Two of the Devil's Bridge, by Walker. Two of the Earl of Westmorland, after Woollett; and one after Dubbels.
- 15- 81 The complete set of Hills's Etchings of Horses, thirteen in number, unfinished proofs on Indian paper.
- 2.6- 82 Diana and Acteon, after Boucher, by Smith. The Golden Age, after Berghem, by Lens, mezzotint; and the Good Samaritan, after Hogarth, by Ravenet and Delatre.
- 4- 83 I. VAN HOOGSTRAATEN'S MORAL AND POLITICAL FABLES, 1735.
- 9- 84 I. DE BRUNES'S EMBLEMATICAL WORK, 1661.

Shirley

White

White
Tiffin
Do

White

Latier

Josie

Do

White

Smith

Walker

- 2-14- 85 Charles the First in his Robes, whole length; and his three Children, after Van Dyck, by Sir Robert Strange.
- 18- 86 Noli me Tangere, after Guercino; and Meekness, after Raphael, by Sir Robert Strange.
- 16- 87 Te Deum Laudamus, after C. Maratti; and Le Retour du Marché, after Wouvermans, by Sir Robert Strange.
- 8- { 88 Venus reclining, and other Figures, after L. Giordano, by Bartolozzi, proof.
- 14- { 89 Mary Queen of Scots receiving Sentence; and the Parting of Charles the First and his Family, after Stothard and Benezech, by Gaugain, a pair, proofs before the letters.
- 19- 90 A Man Smoking, after Gerard Dow, by Sailliar, proof. The Girl with the Kitten, after Sir Joshua, by Bartolozzi, proof; and La Petite Rusée, after Sir Joshua, by Bause.
- 13- 91 Portrait of a Man with a Knife, after Rembrandt, by Houston; and a Woman picking a Fowl, after ditto, first proofs, before any letters, mezzotint.
- 15- 92 Portrait of a Burgomaster, after Rembrandt, first proof, before any letters, mezzotint.
- 19- 93 Portrait of a Man in Armour, with a Sword, after Rembrandt, by Pether, first proof, mezzotint; and Ditto of a Man with a Spear, after ditto, by ditto, first proof, before any letters, mezzotint.
- 12- 94 Christ and the Doctors, after Rembrandt, very first proof, mezzotint.
- 1- 95 The Nail Cutter, after ditto, by Haid, first proof.
- 1-6- 96 Christ rebuking the Storm, after ditto, by Ershaw, a very brilliant impression.
- 1-16- 97 A Ditto, Ditto.
- 6- 98 A Man mending his Pen, after Rembrandt, first proof, mezzotint.
- 99 Figures reposing by Fire-light, in a Landscape, after ditto, by Wood; and the Angel departing from Abraham.
- 100 The Reposo, from the Picture at Dresden, after F. Bol, by Ward.

Stiffen
Smith

Smith

Moltens

Do

Do

Stiffen
Do

Moltens

BOOKS OF PRINTS.

Quarto.

7- 101 Icones Historiæ veteris Testamenti, with wood cuts, Leyden, 1547.

5- 102 Horace's Emblems, by O. Vænius, 1607.

11- 103 C. Van Sichems, Bible subjects, Amsterdam, 1646. *Walker*

Paper { 104 J. Luiken's Sacred History, 2 vol. 1712.

{ 105 J. Luiken's First Christians, 1712.

4- 106 De Clerck's Theatre of crowned Heads, Delft, 1615.

{ 107 A. Spinniker's Instructive Emblems, 1756.

Paper 108 Bischof's Etchings, after the Antique, Amst.

5- 109 L. Smid's Dutch Antiquities, 1737.

1- 3- 110 RADEMAKER'S VIEWS AND ANTIQUITIES OF HOLLAND, 6 vol.
L. P. Amst. 1727.

10- 111 Inman's Dutch Country Seats, coloured plates, 1797. *Walker*

112 A Russia Portfolio, gilt, with leaves.

113 A Ditto.

114 A Ditto.

End of the Tenth Day's Sale.

